

Soprano

Quadr. per M. Antonia

11

Quadr. per M. Antonia

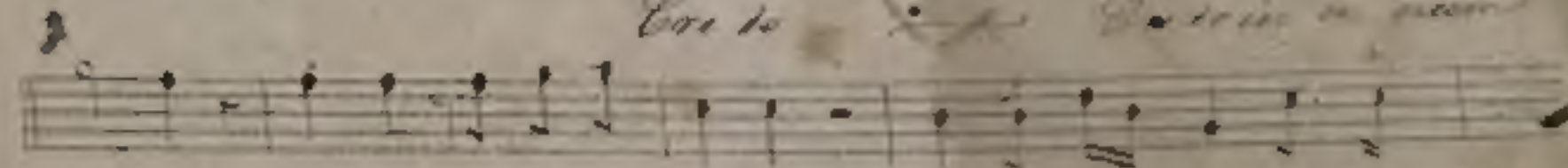
Quadr. per M. Antonia

Septu

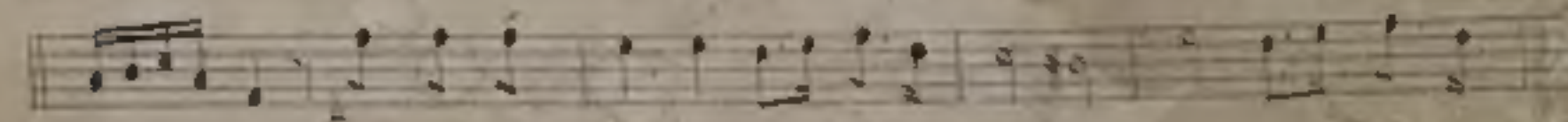
All. Marcato



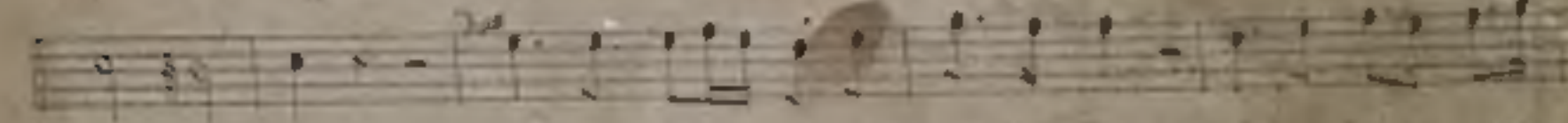
Coro 1o 2o 3o



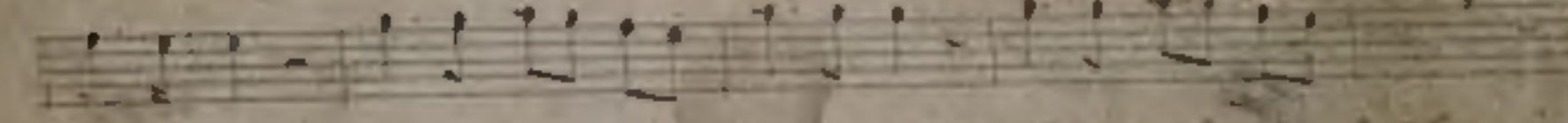
Deum Patrem omnipotentem factorem caeli et



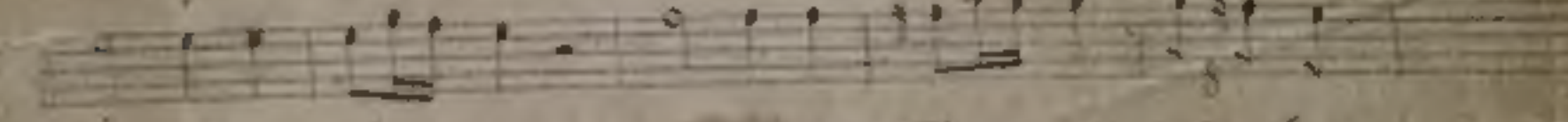
terrae visibilium et invisibilium



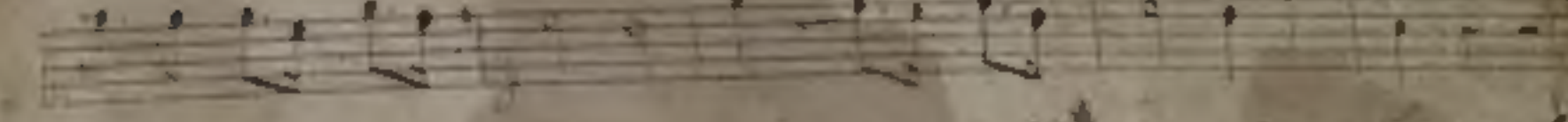
Domine Deus Pater omnipotens et omnipotens



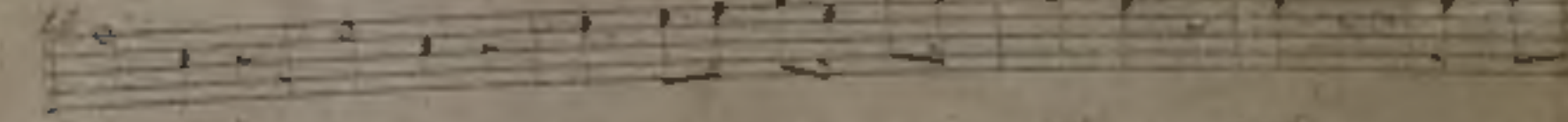
Deus Pater omnipotens et omnipotens



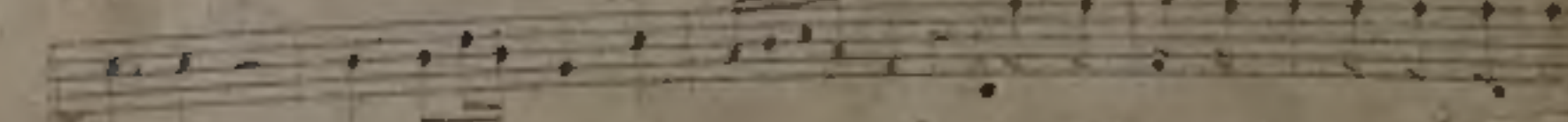
Deus Pater omnipotens et omnipotens



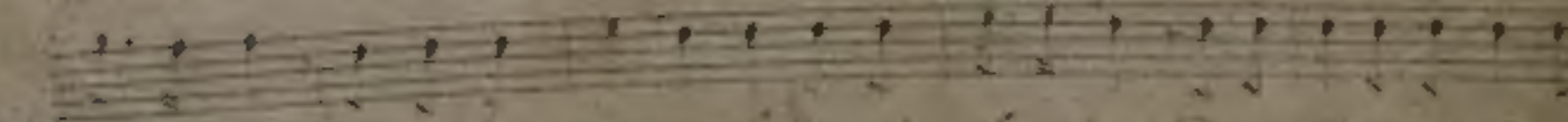
Deus Pater omnipotens et omnipotens



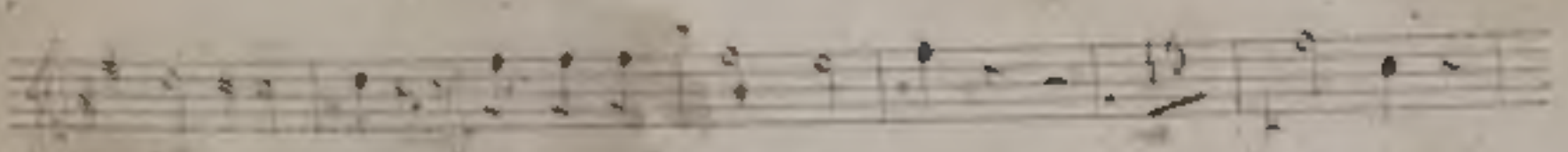
Deus Pater omnipotens et omnipotens



Deus Pater omnipotens et omnipotens



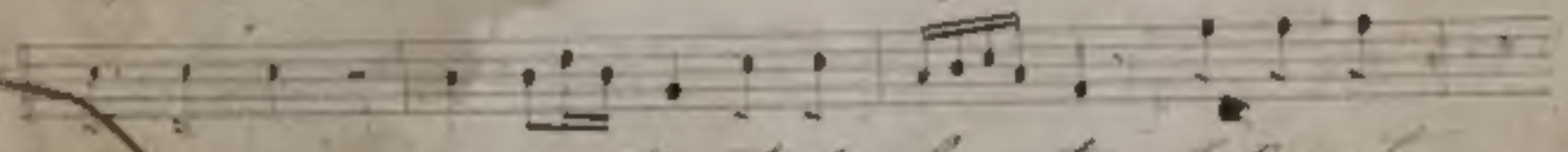
Deus Pater omnipotens et omnipotens



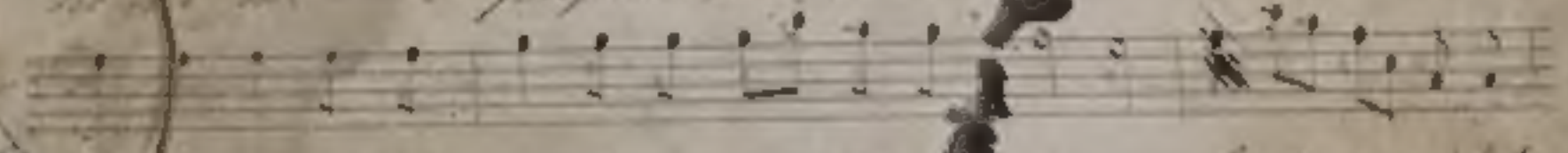
re re De re re re re re re re re re



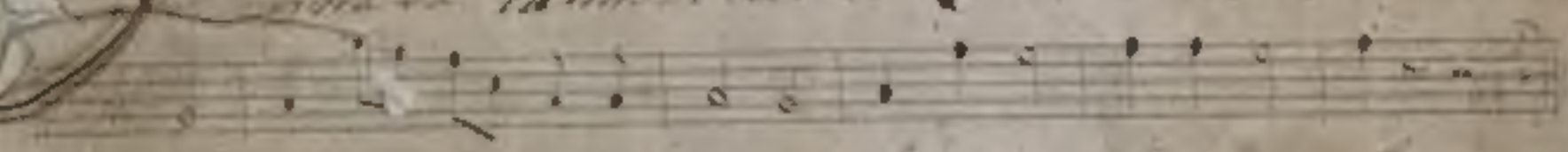
Ca de re re re re re re re re re re re re



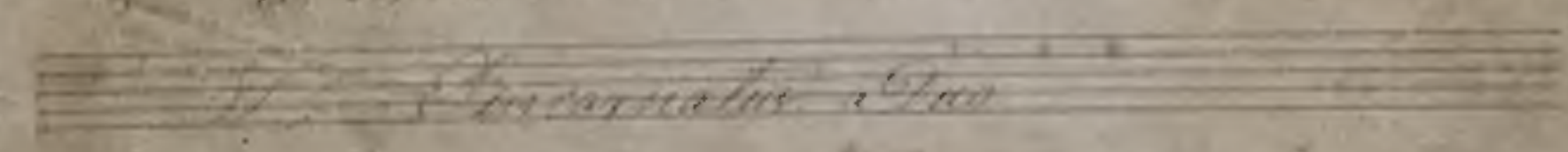
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re re re re re re re re re re re re re re re re re



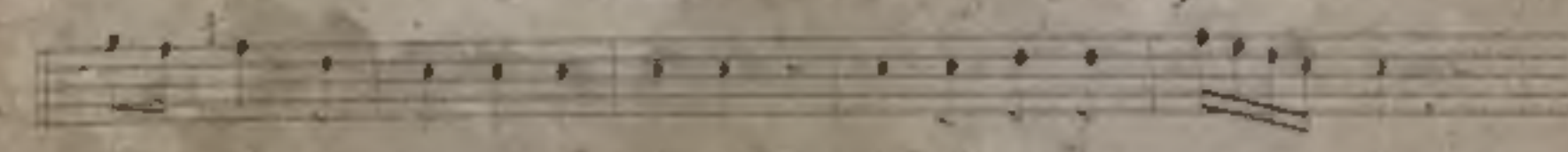
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re re re re re re re re re re re re re re re re re



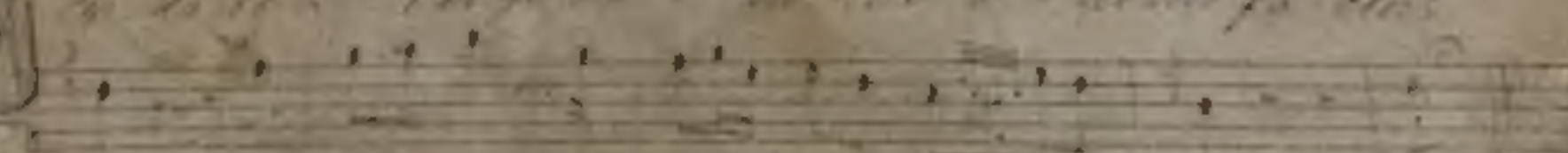
re re re re re re re re re re re re re re re re re



re re re re re re re re re re re re re re re re re



re re re re re re re re re re re re re re re re re



re re re re re re re re re re re re re re re re re



Cru ci fi xus - e ti am pro no bis - Cru ci

fi xus e ti am pro no bis - Sub veni e Sub veni bi

la te bi la te bi la te - Bas sus Bas

sus e sepultus est Bas sus e sepultus est

Resurrexi

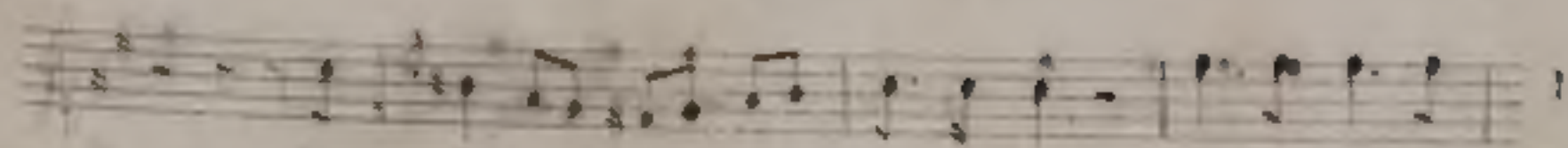
Qui sur vi vis Tu li a ci e - li

con cu bi pla - ras e as con cu bi plas con cu

plas - la re - bi et ad ve ni en dum coe li et ter

re - bi et coe li et ter - re

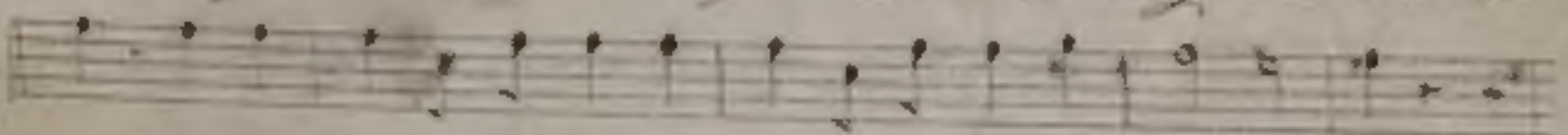
in glo ri a vi ven tis



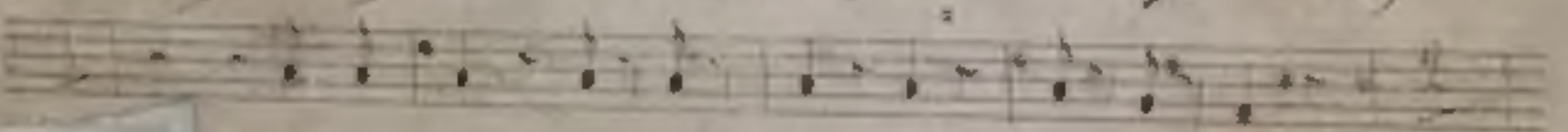
Veni tu regis cum gloria - su di ca re.



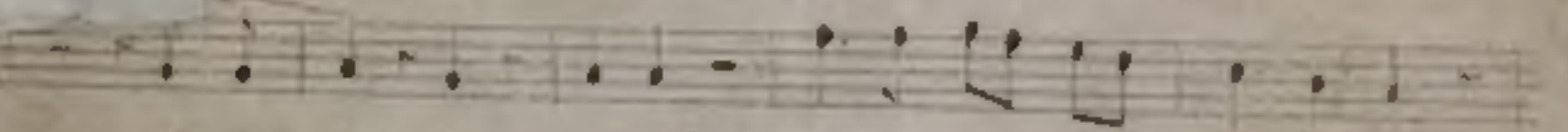
vi reg su di ca re vi reg et mor tu - cy - et mor tu



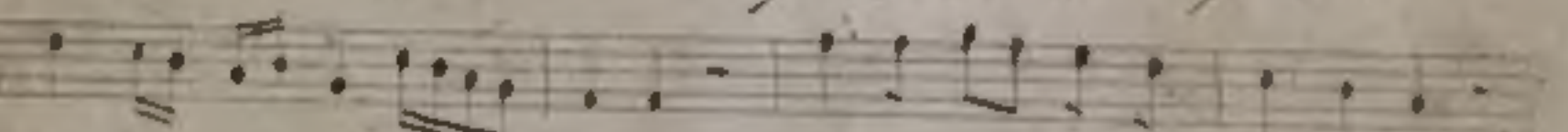
cy. Ca pas te que non e re si vi zione re si - nix



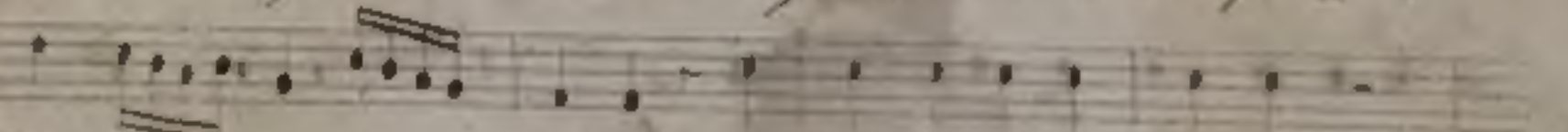
I in spi ri tum sanc tum De mi num



et vi si bi lem gen tem Sa tu - fi li o



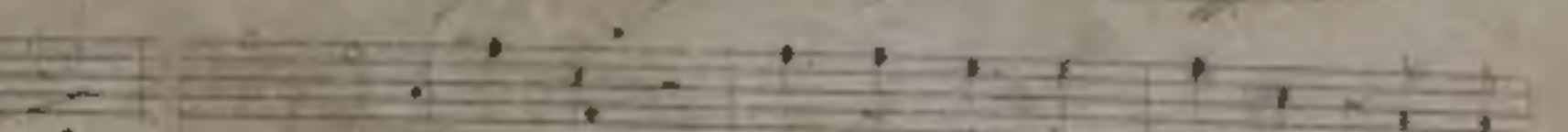
fi li o gen tis ce re - qui cum ba tu e fi li o



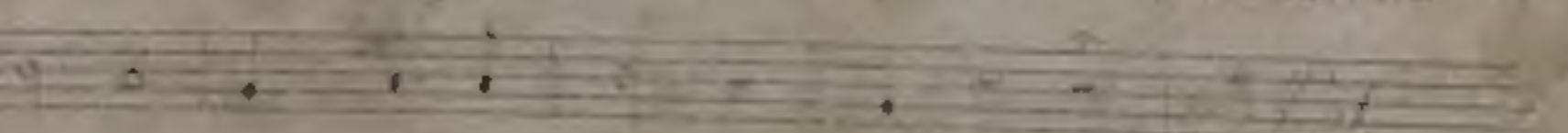
De mu - a do ra tus et con glo si ca tus

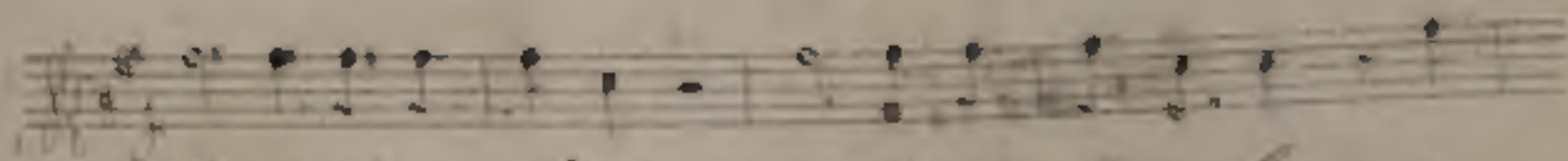


qui lo co lus est quon do pla tus



Et in pa tre se des ad dex te ram

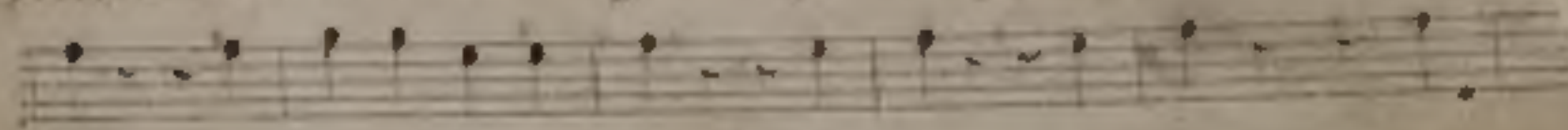




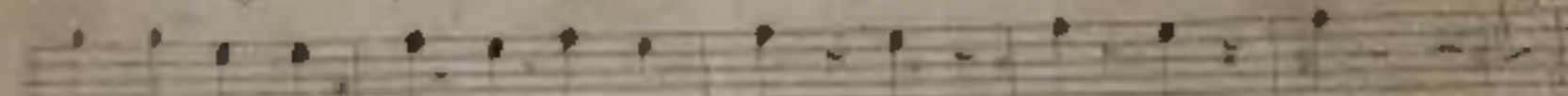
Et si tamen tere - ri - sa - ti - so - la -



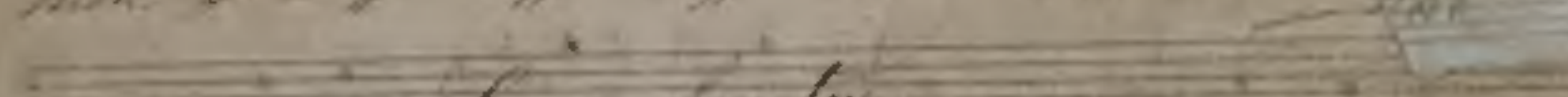
mona mona mona



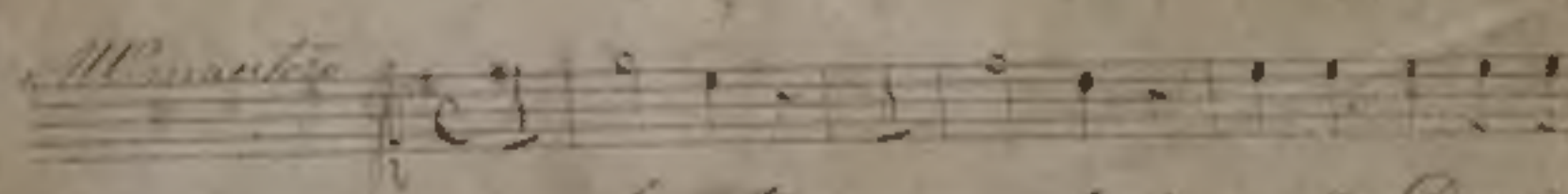
mona



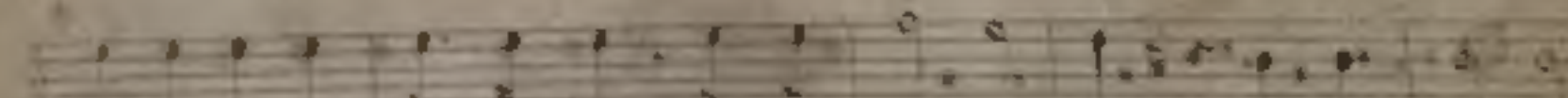
mona



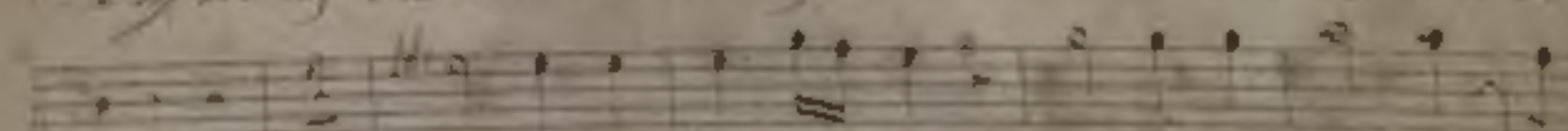
Segue Sanctus



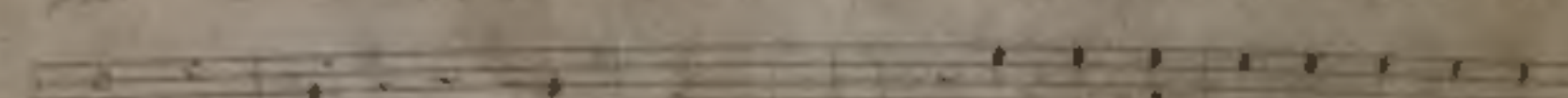
Sanctus



Deus Deus de - ba - th - Deus de - ba - th - Deus de - ba -



th -



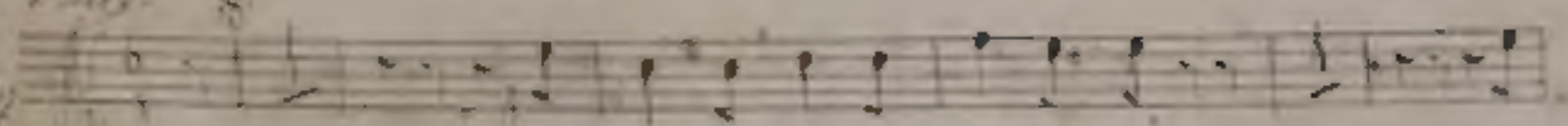
Sanctus



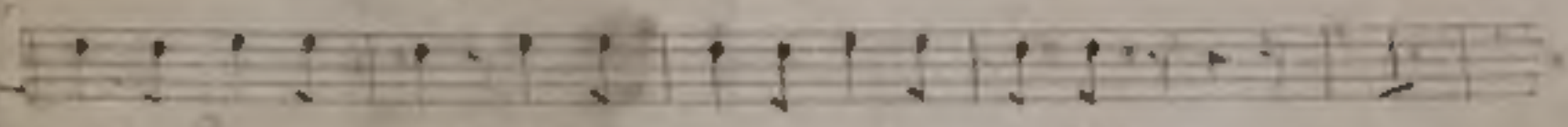
Sanctus



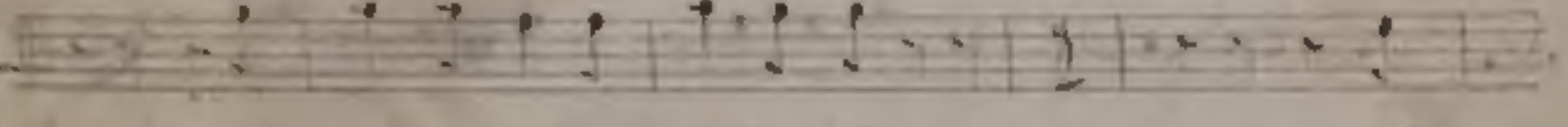
165



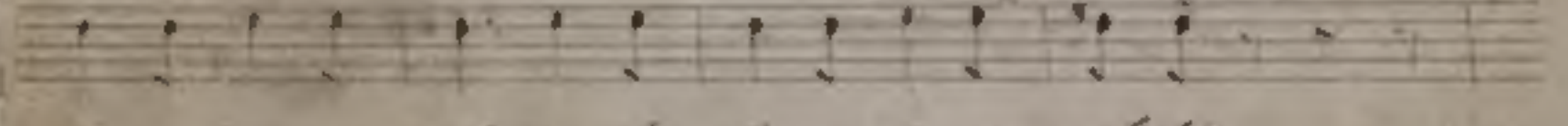
he sa na in ce col sis - - - he



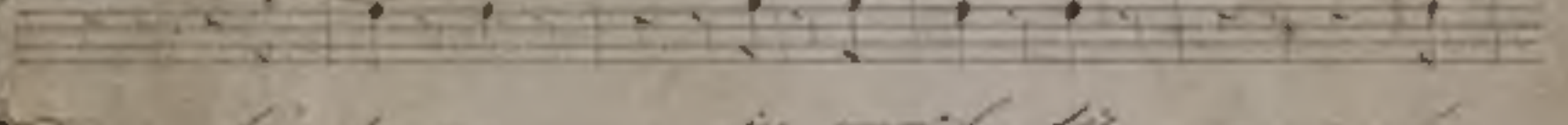
sa na in ce col sis he sa na in ce col sis



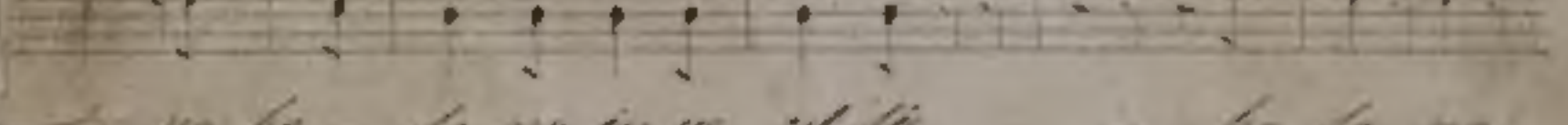
- - - he sa na in ce col sis - - - - - he



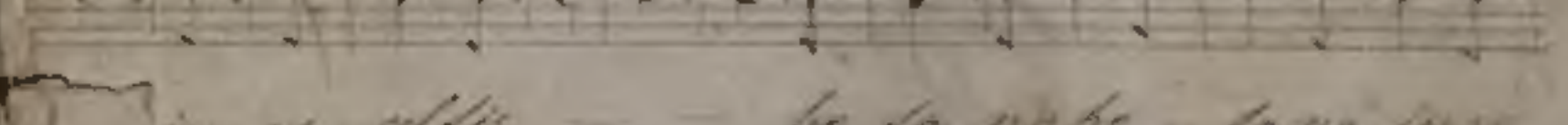
sa na in ce col sis he sa na in ce col sis



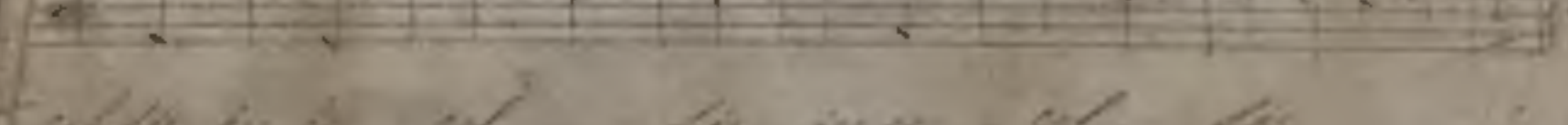
he sa na - in ce col sis - - - he



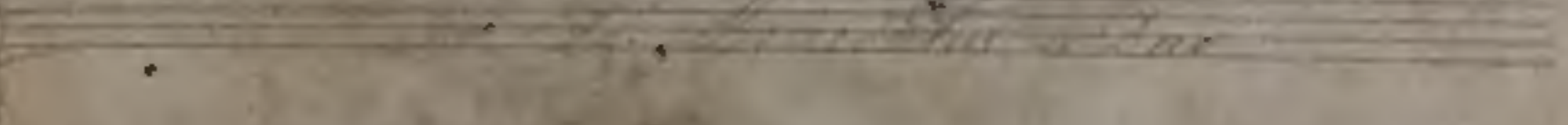
sa na he - sa na in ce col sis - - - he sa na



in ce col sis - - - he sa na he - sa na in ce

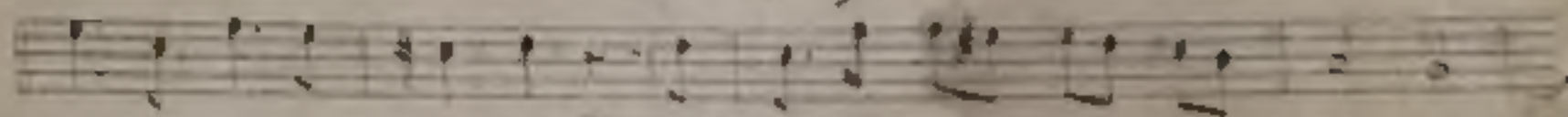


col sis in ce col sis in ce col sis

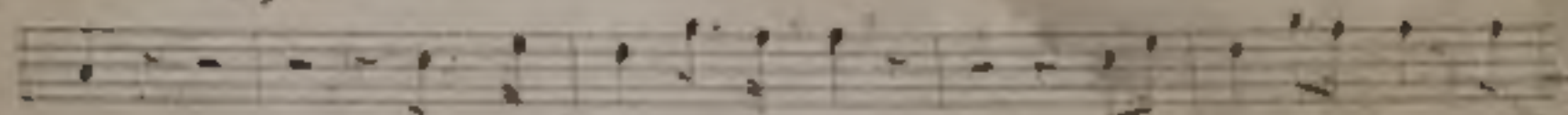




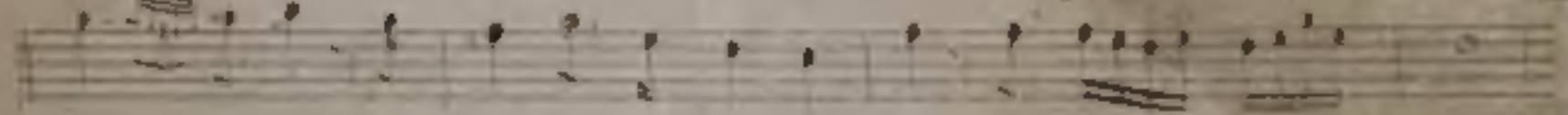
Be ne di ctus - qui se mi. Be ne



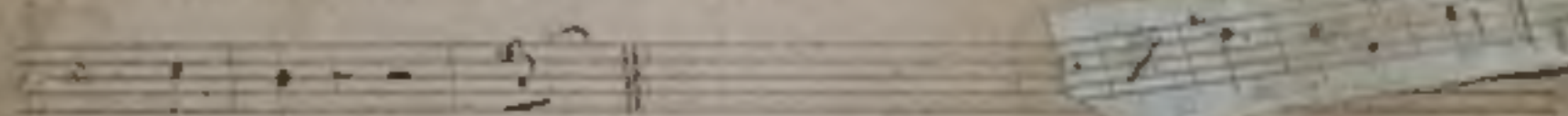
De - us qui se ut in no mi ne in no mi ne De us



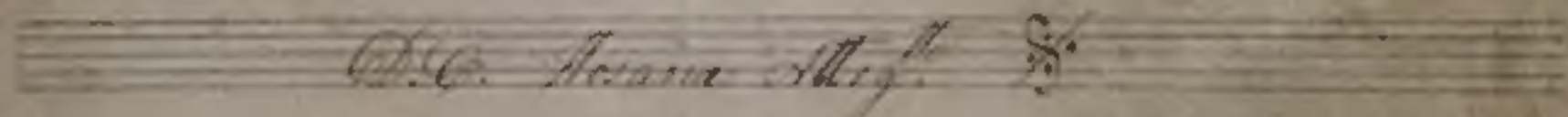
se - Be ne di ctus - qui se ut in



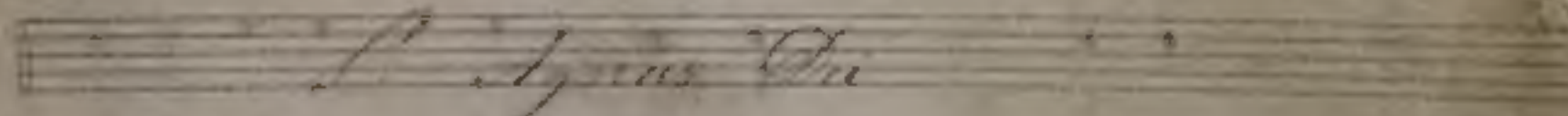
no mi ne in no mi ne De mi ni in no mi ne



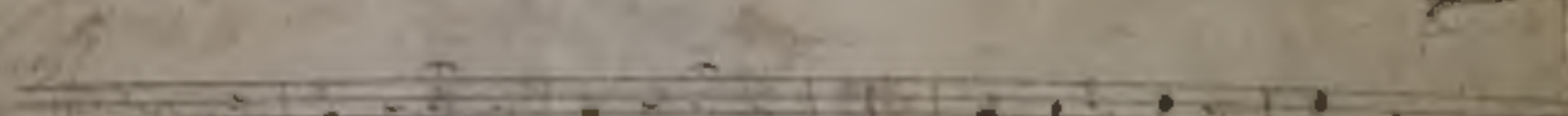
se ut mi.



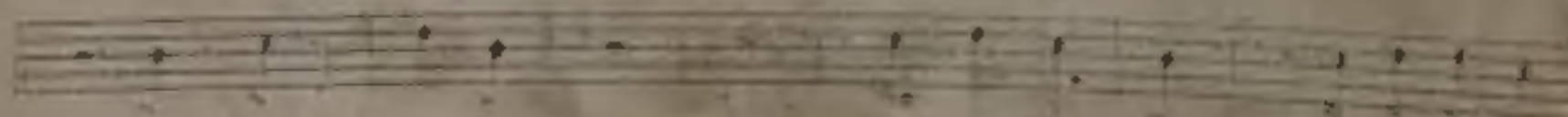
Ad. Co. Aeterna Missa. S.



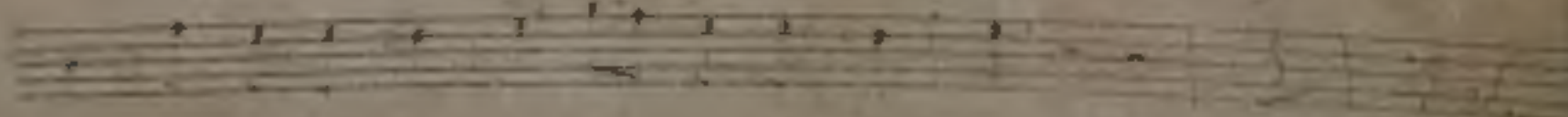
1. Agnus Dei



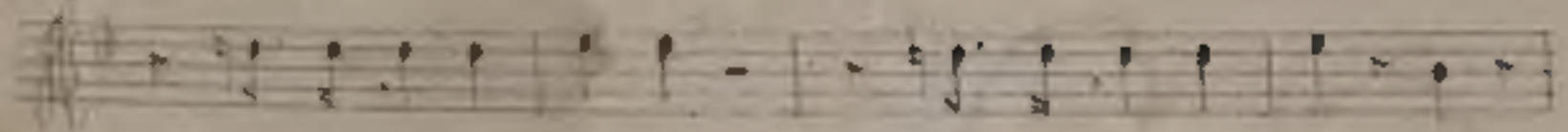
Adagio. De i



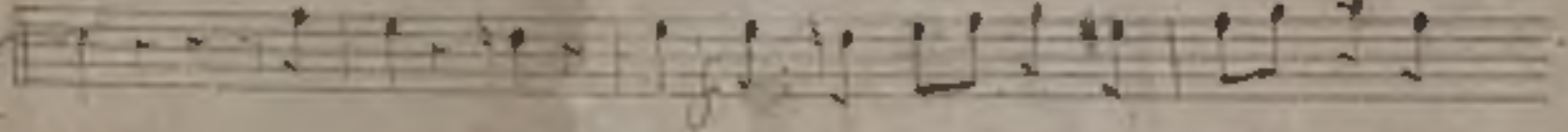
Quid sit peccatum



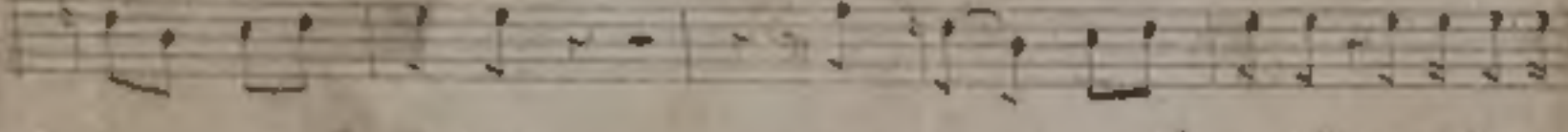
in peccato. De i



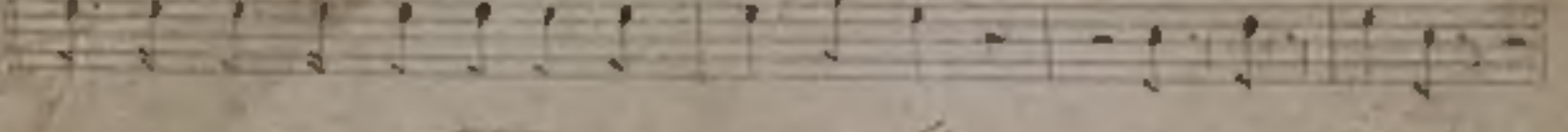
mi se re re no bis - - mi se re re re



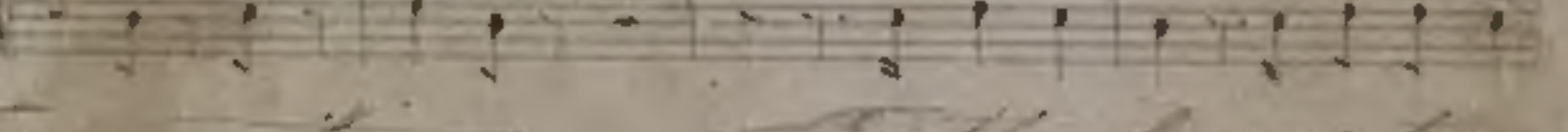
re re - bis et quiesce et qui tol lipo



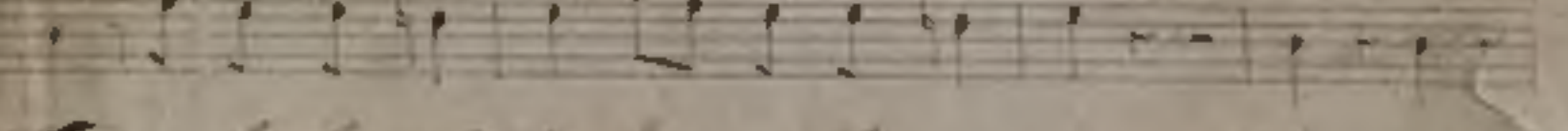
ta mundi - - pu ca - ta mundi misere



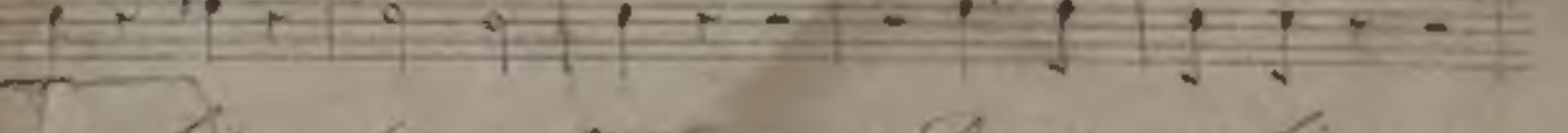
re et tu re - no - bis - et quiesce



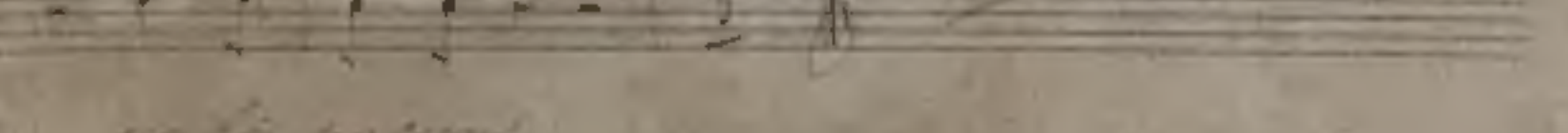
qui tol lipo - pu ca ta mundi



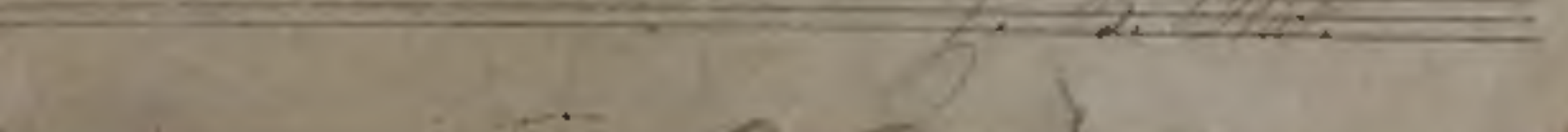
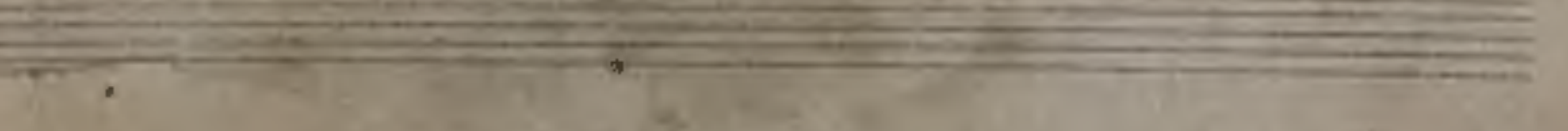
pu ca ta mundi pu ca ta mundi - po na



re bis - pa - cum - De us no bis



no bis pa cum



J. S. Bach

Contra Alt. 1^a Continuo

Fin. Partitura da Camera, Solista

De f. a. Ch.

De f. a. Ch.

De f. a. Ch.

Hier

illus

... 1000 ...

Mus

Handwritten musical notation on a five-line staff.

Grado

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

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Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten text: *et dedit ei nomen Domini quia*

Handwritten musical notation on a five-line staff.

Handwritten text: *et super le neptia la lu lioni Organo*

Handwritten musical notation on a five-line staff.

Handwritten text: *in lioni Organo*

Handwritten musical notation on a five-line staff.

Handwritten text: *in lioni Organo*

Handwritten text: *Incarnatus a 4a*

Handwritten musical notation on a five-line staff.

Handwritten text: *Incarnatus a 4a*

Handwritten musical notation on a five-line staff.

Handwritten text: *Incarnatus a 4a*

Handwritten musical notation on a five-line staff.

Handwritten text: *Incarnatus a 4a*

Handwritten musical notation on a five-line staff.

Handwritten text: *Incarnatus a 4a*

Handwritten musical notation on a five-line staff.

Handwritten text: *Incarnatus a 4a*

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a single staff.

Crucis servus e tempore

Handwritten musical notation on a single staff.

et tempore de beatus

Handwritten musical notation on a single staff.

et tempore de beatus

Handwritten musical notation on a single staff.

et tempore de beatus

et tempore

Handwritten musical notation on a single staff.

et tempore

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Handwritten musical notation on a five-line staff.

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Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

11.

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

Ala la vaca del Sol

1. a. d. *Handwritten musical notation*

Be ne ci

Handwritten musical notation

Handwritten musical notation

Handwritten musical notation

Handwritten musical notation

Handwritten musical notation

Handwritten musical notation

Handwritten musical notation

Handwritten musical notation

Handwritten musical notation

Handwritten musical notation

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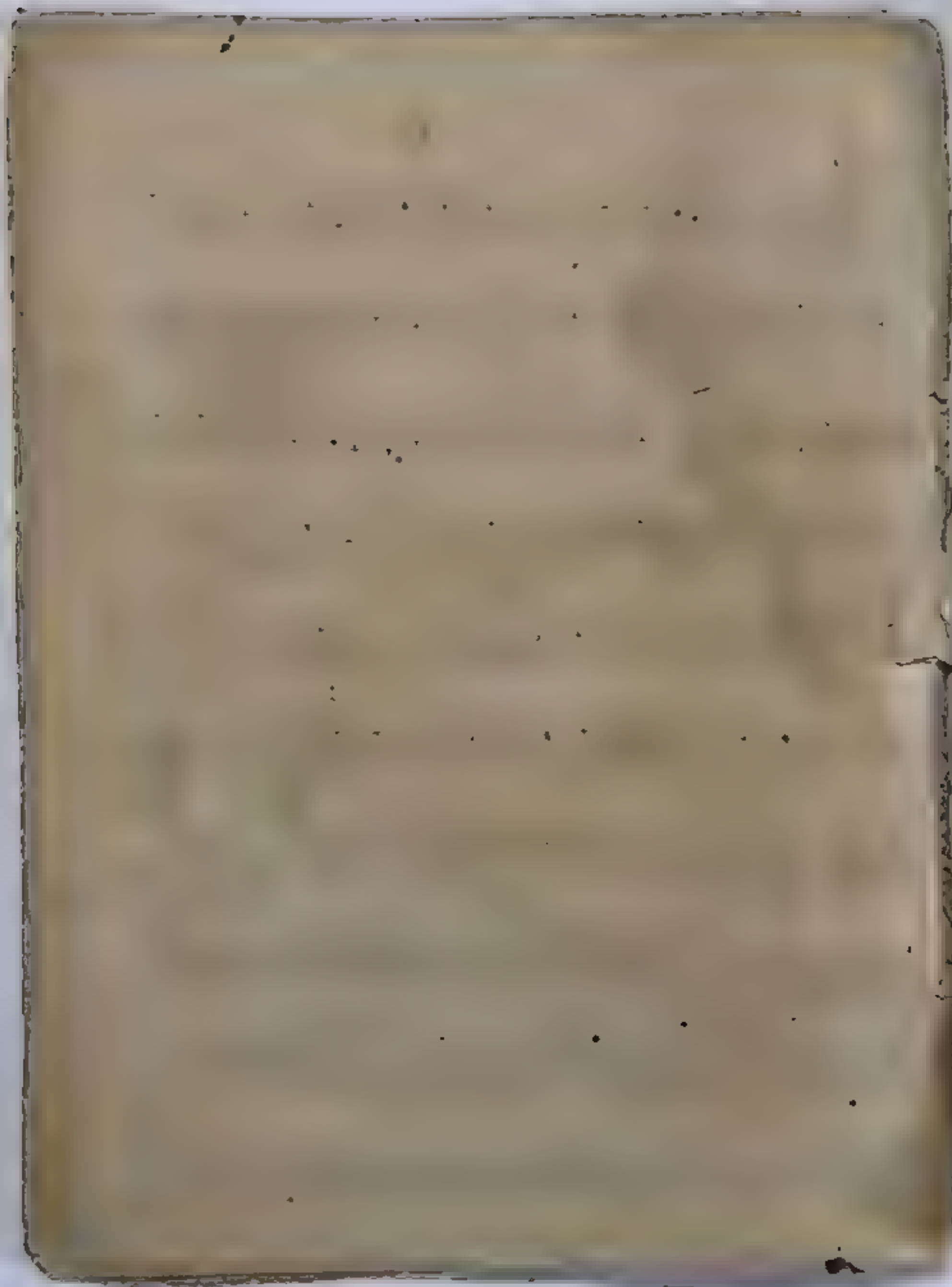
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Y
Memo

Adm. M. H. G.

Missa

Musica

Introitus

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Complie

Offertorium

Communio

Postilla

Evangelium

Oratio

Graduale

Tractus

Alleluia

Sanctus

Agnus Dei

Complie

Offertorium

Communio

Handwritten musical notation on a single staff.

in eo in a muni' d'um yoi

le me mes c' prople' m'ha d'

le m'ha m'ha la l'ha d' m' m' m'

le m'ha m'ha m'ha m'ha m'ha

le m'ha m'ha m'ha m'ha m'ha

le m'ha m'ha m'ha m'ha m'ha

le m'ha m'ha m'ha m'ha m'ha

le m'ha m'ha m'ha m'ha m'ha

le m'ha m'ha m'ha m'ha m'ha

le m'ha m'ha m'ha m'ha m'ha

III
Handwritten musical notation on a five-line staff.

Et tu fac me ut...

Handwritten musical notation on a five-line staff.

...in scriptura. Et ad con...

Handwritten musical notation on a five-line staff.

...in se et in hominibus...

Handwritten musical notation on a five-line staff.

...in se et in hominibus...

Handwritten musical notation on a five-line staff.

...in se et in hominibus...

Handwritten musical notation on a five-line staff.

...in se et in hominibus...

Handwritten musical notation on a five-line staff.

...in se et in hominibus...

Handwritten musical notation on a five-line staff.

...in se et in hominibus...

Handwritten musical notation on a five-line staff.

...in se et in hominibus...

Handwritten musical notation on a five-line staff.

...in se et in hominibus...

Handwritten musical notation on a five-line staff.

...in se et in hominibus...

Handwritten musical notation on a single staff.

... si se cantem quia tu te

Handwritten musical notation on a single staff.

... quia quia quia quia quia

Handwritten musical notation on a single staff.

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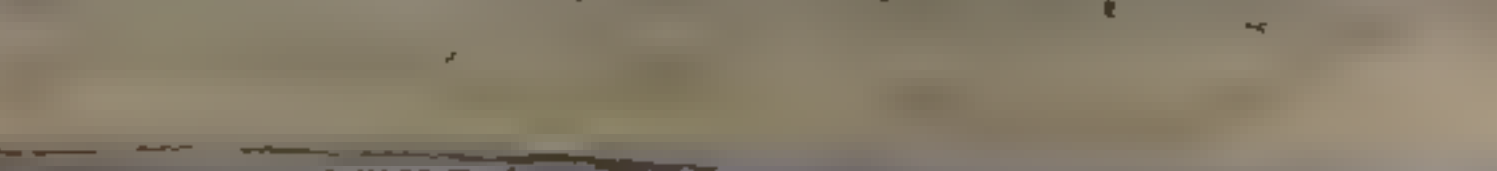
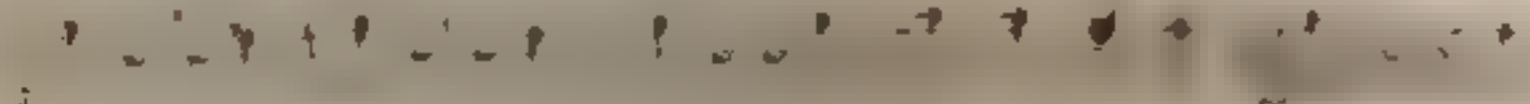
Te laus et amen multa o son



son 2^a de l'antiphona



de la 2^a antiphona



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gloria to ...

1^a Maria Mez^{te} ...

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[Faint, illegible handwritten notes]

[Faint, illegible handwritten notes]

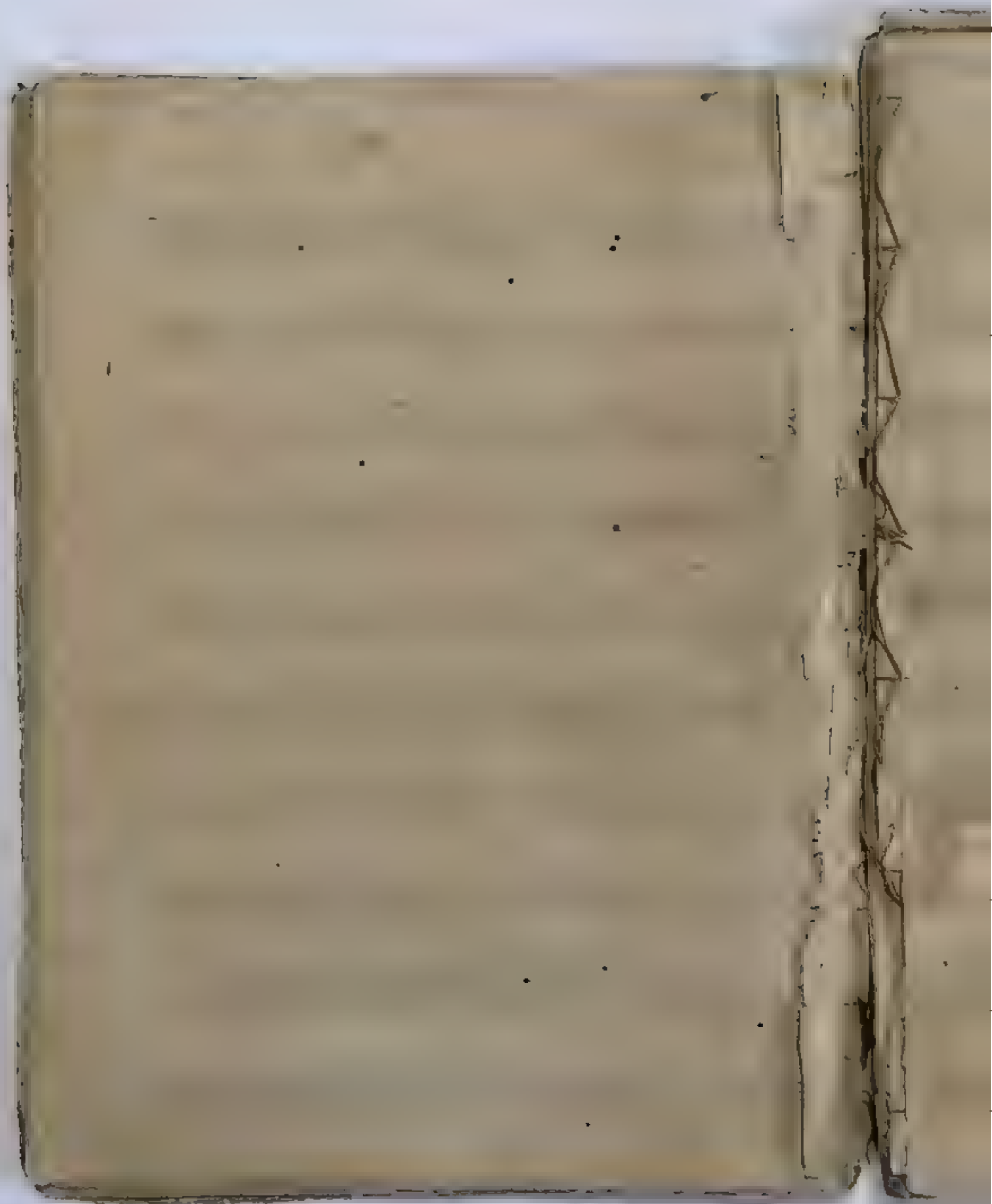
[Faint, illegible handwritten notes]

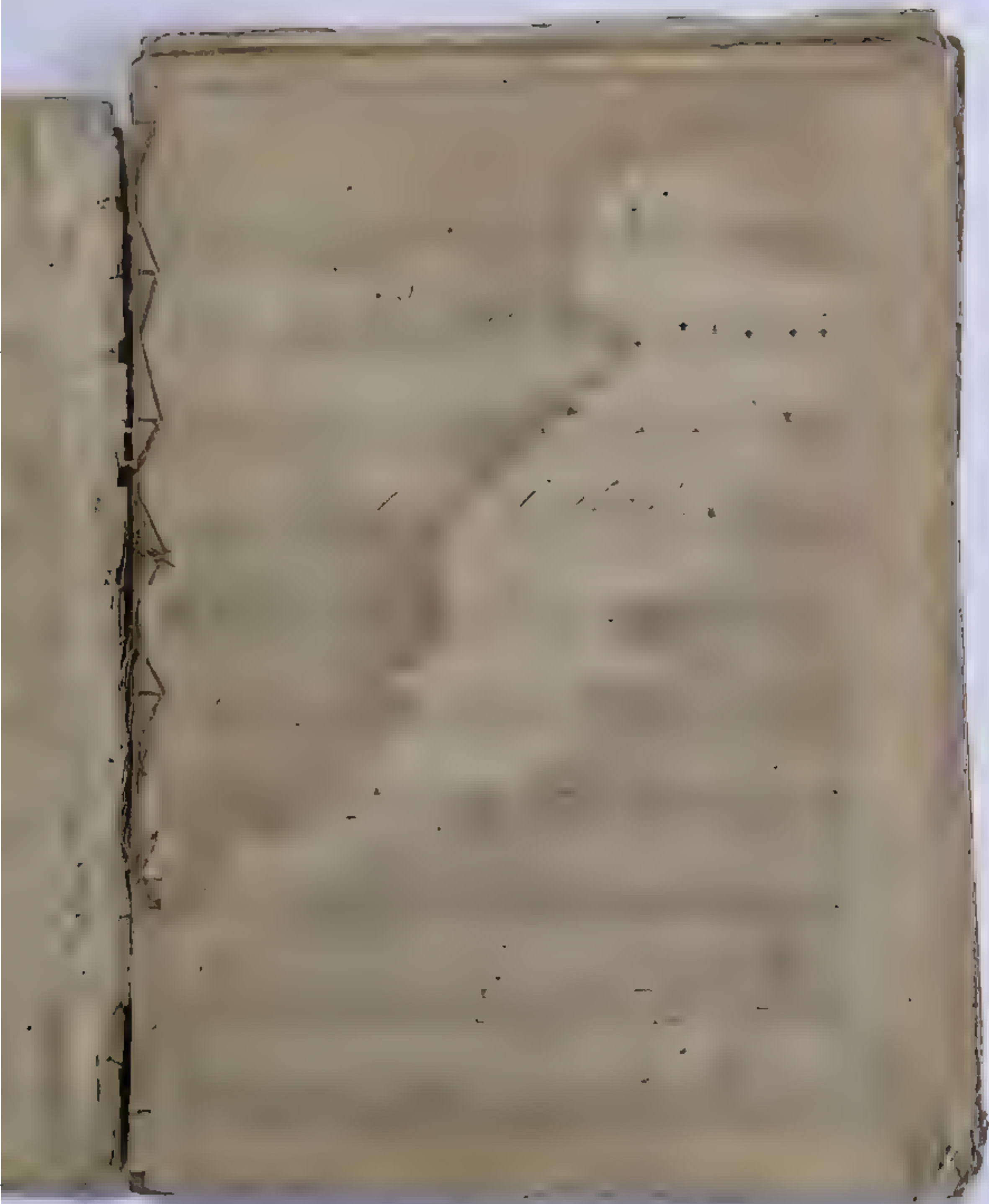
— 10 —

[Faint, illegible handwritten notes]

1. The first group of people who are interested in the study of the history of the world are the historians. They are people who study the past and try to understand what happened and why it happened. They use a variety of sources, including books, documents, and artifacts, to reconstruct the past. They also try to understand the people who lived in the past and how they thought and felt. Historians are interested in the history of the world because it helps them to understand the present and the future.

1711
June





Handwritten musical notation on aged paper, featuring staves with notes, rests, and clefs. The notation is written in dark ink and includes various musical symbols such as eighth notes, sixteenth notes, and rests. The paper shows signs of age, including discoloration and wear along the edges. The notation is organized into several systems, with some systems containing multiple staves. The handwriting is cursive and appears to be from the 18th or 19th century. The notation is written on a page that is part of a bound volume, as evidenced by the binding edge on the left.

Concerto No. 1 in G major - 1st

1. Allegro

2. Andante

3. Moderato

4. Adagio

5. Allegro

6. Andante

7. Moderato

8. Adagio

9. Allegro

10. Andante

11. Moderato

12. Adagio

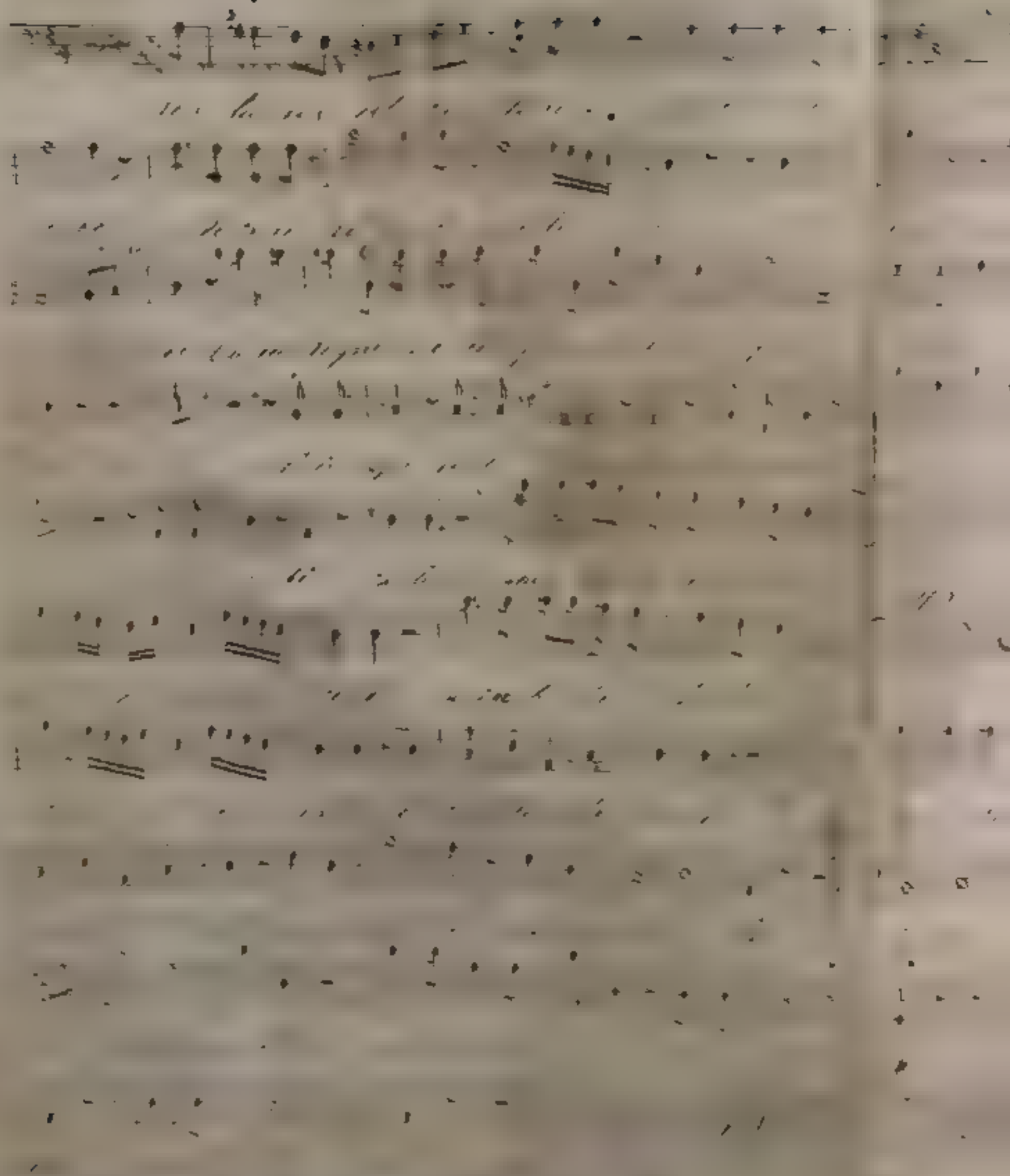
13. Allegro

14. Andante

15. Moderato

16. Adagio

17. Allegro



Handwritten musical notation on a single staff, featuring various note values, rests, and bar lines. The notation is written in a cursive, historical style.

Finchus

Handwritten musical notation on a single staff, continuing the piece. It includes various note values, rests, and bar lines, written in a cursive, historical style.

Handwritten musical notation on a single staff.

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Handwritten musical notation on a single staff.

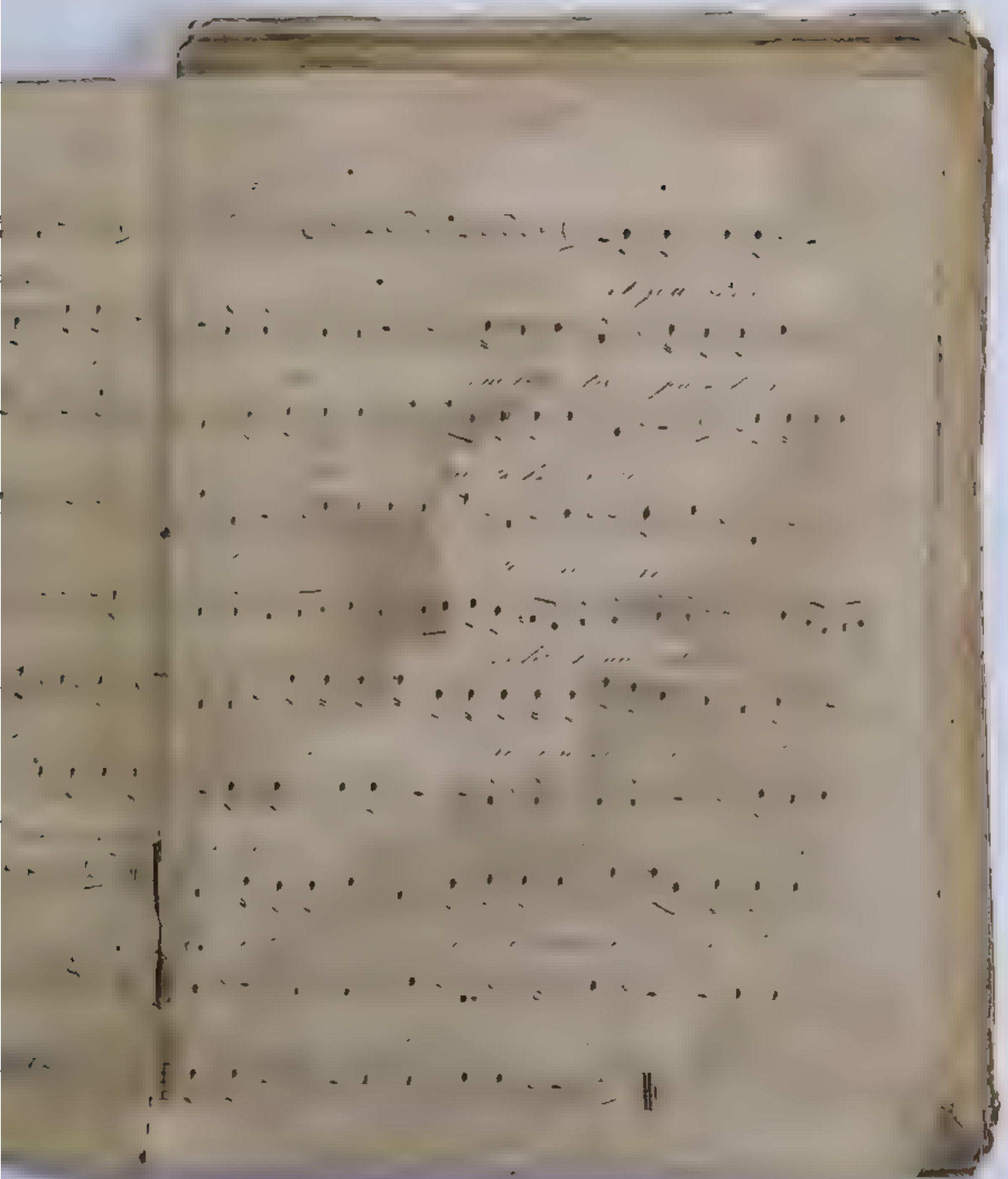
Handwritten musical notation on a single staff.

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Handwritten musical notation on a single staff.



[Faint, illegible handwriting on aged paper, possibly a ledger or account book. The text is mostly obscured by fading and bleed-through from the reverse side.]

[Marginalia on the right edge of the page, written vertically. The text is difficult to decipher but appears to include:]

... in ...

1
H
1717

Conte Jean de la Roche

1717

2 11 1

Handwritten musical notation on ten staves. The notation includes various note values, rests, and bar lines, typical of 18th or 19th-century manuscript notation. The ink is dark and the paper is aged and slightly discolored.

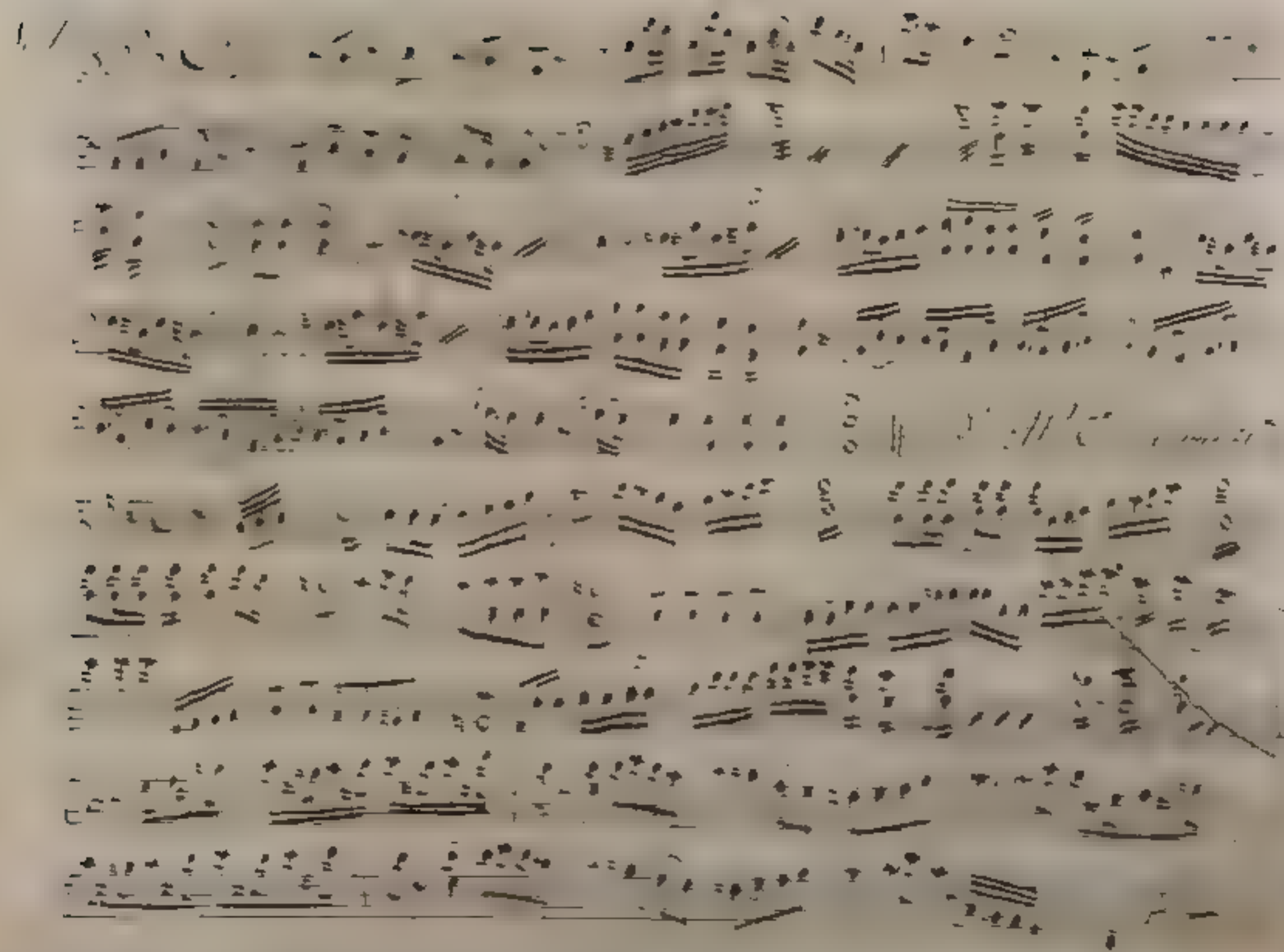
Continuation of handwritten musical notation on the adjacent page, showing staves with notes and rests. The notation is consistent with the previous page.

Handwritten musical notation on the left page, including staves and notes.

Handwritten musical notation on the right page, including staves and notes. The notation is dense and appears to be a single melodic line.

Handwritten text: *no. 100. no. 101.*

Handwritten text: *no. 102. no. 103.*



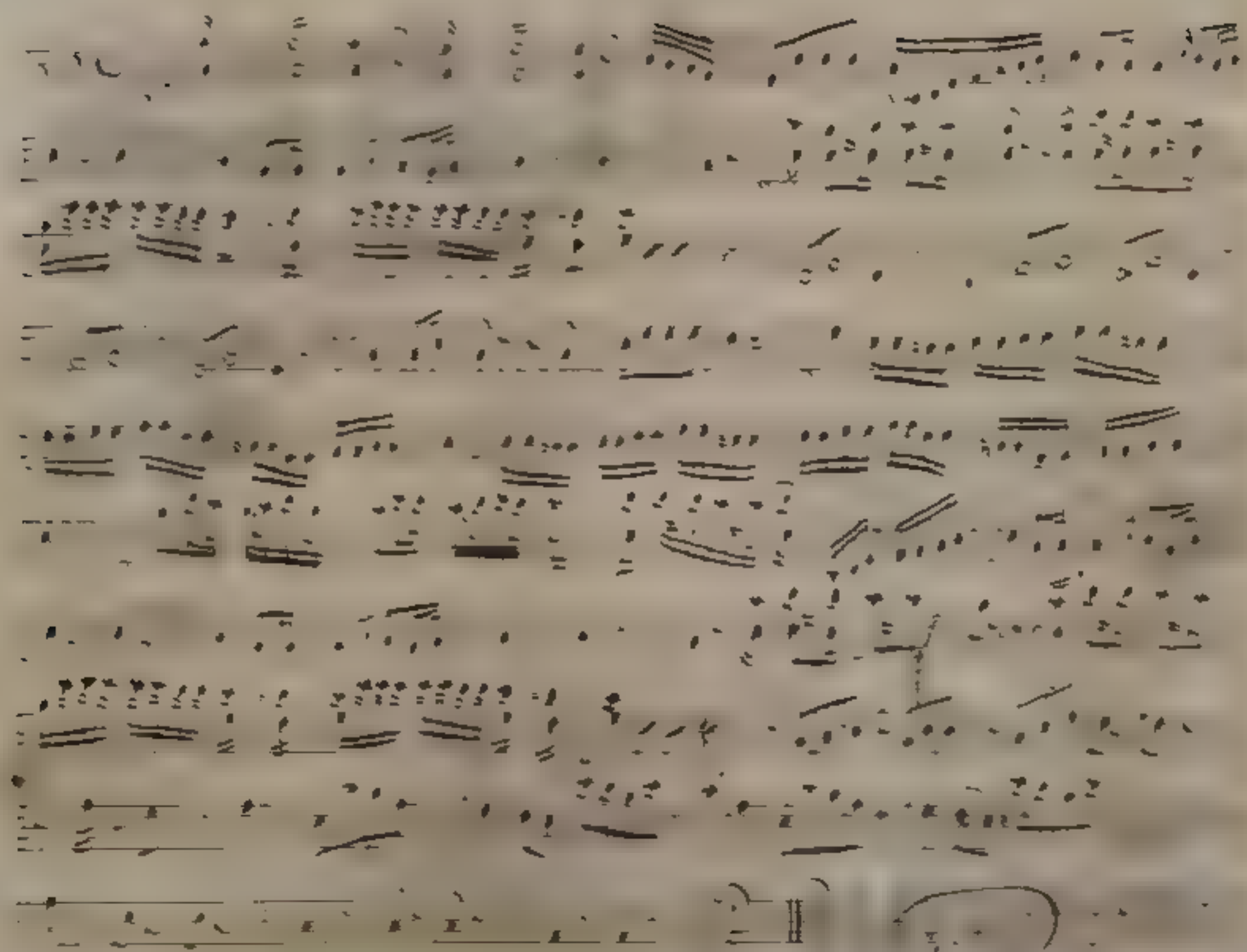
Handwritten musical notation on the left page, including staves and notes.

Handwritten musical notation on the right page, including staves and notes.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The fifth staff contains the handwritten text: *Sanctus All. Maestoso*. The manuscript is written in dark ink on aged, slightly discolored paper.

Sanctus All. Maestoso

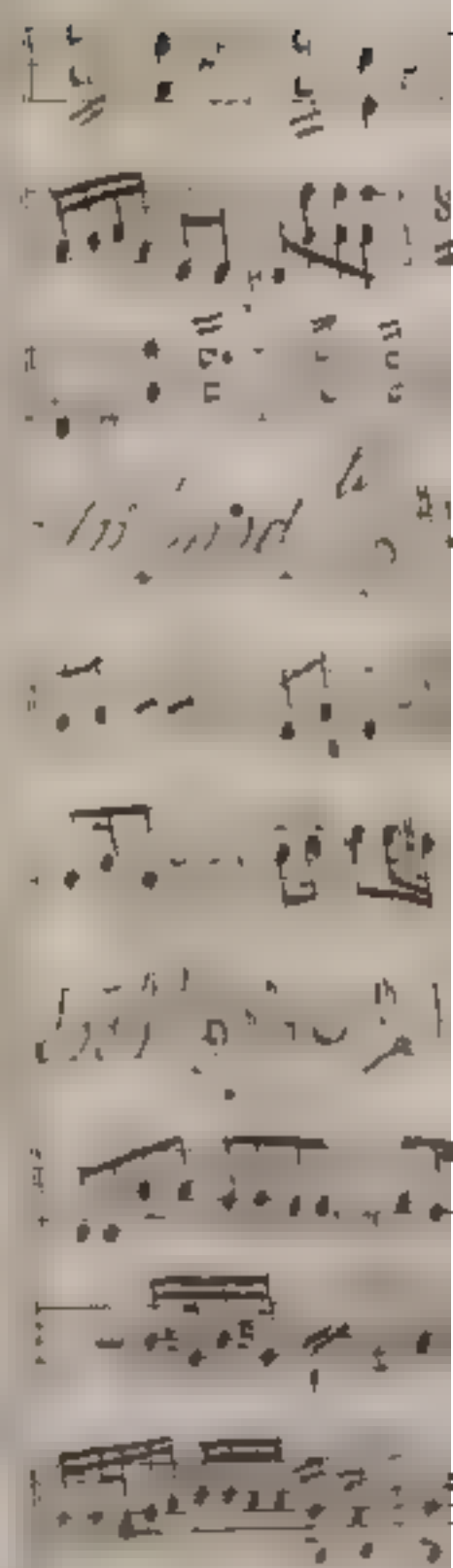
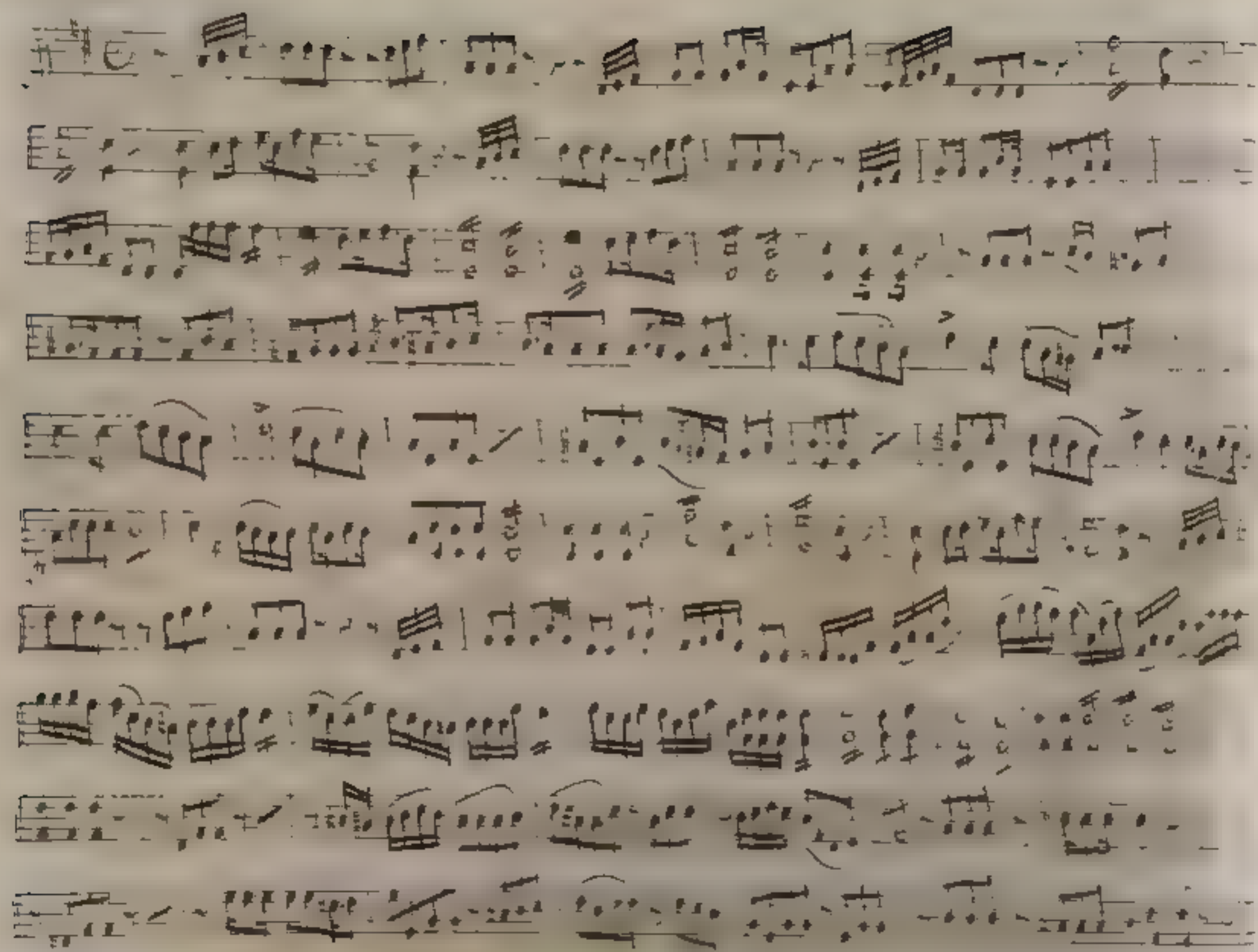
Continuation of the handwritten musical score on the adjacent page, showing several staves of musical notation.



(John Segard)

(John M. H. I. S.)

Handwritten title or page number, possibly "11/11/11".





Handwritten musical score on a single page, featuring ten staves of notation. The notation includes various note values, rests, and bar lines, characteristic of 18th or 19th-century manuscript notation. The ink is dark, and the paper shows signs of age and wear.

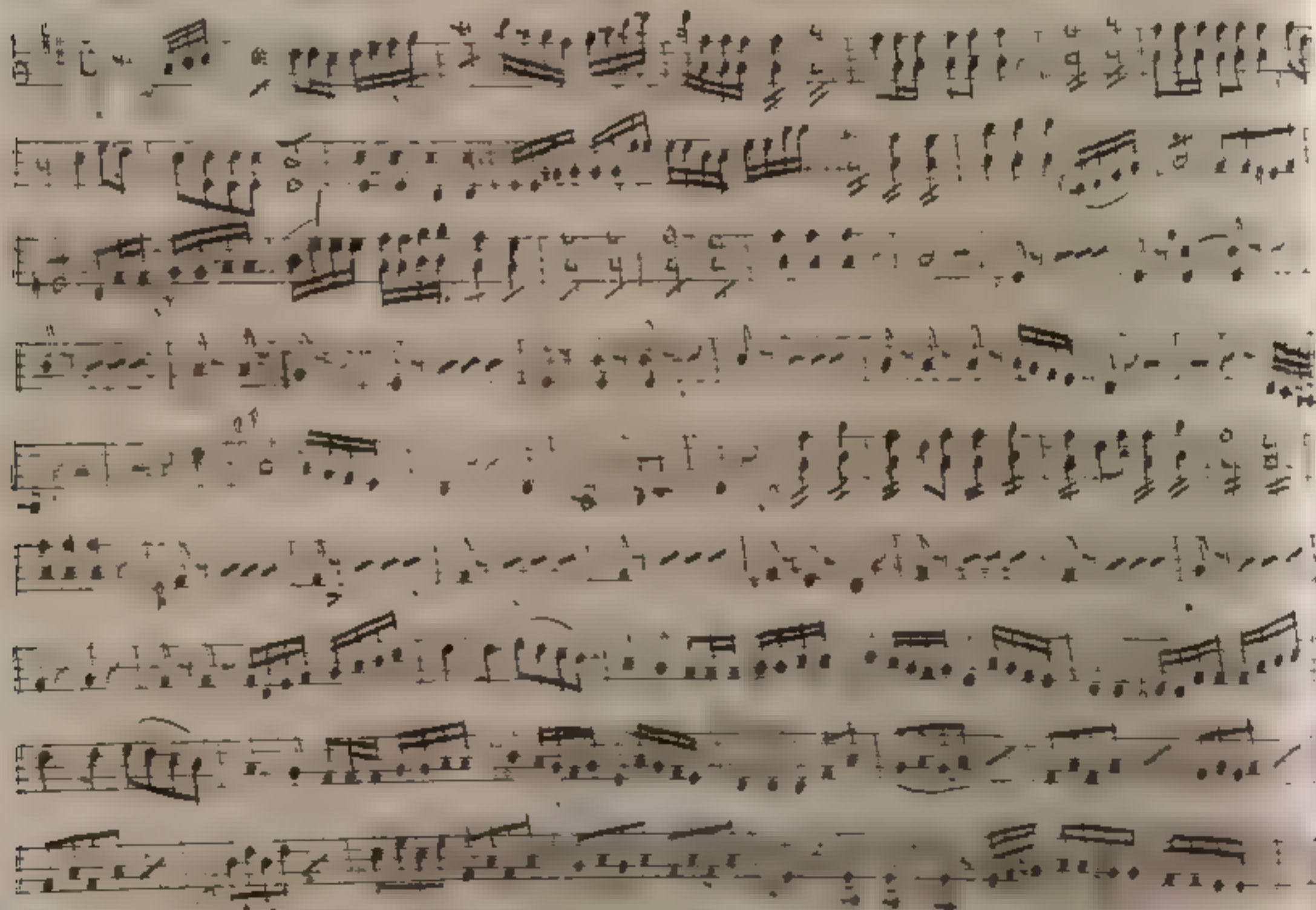
The score is divided into sections by clefs and key signatures. The first section begins with a treble clef and a key signature of one sharp (F#). The second section begins with a bass clef and a key signature of one flat (Bb). The third section begins with a treble clef and a key signature of one sharp (F#). The fourth section begins with a bass clef and a key signature of one flat (Bb). The fifth section begins with a treble clef and a key signature of one sharp (F#). The sixth section begins with a bass clef and a key signature of one flat (Bb). The seventh section begins with a treble clef and a key signature of one sharp (F#). The eighth section begins with a bass clef and a key signature of one flat (Bb). The ninth section begins with a treble clef and a key signature of one sharp (F#). The tenth section begins with a bass clef and a key signature of one flat (Bb).

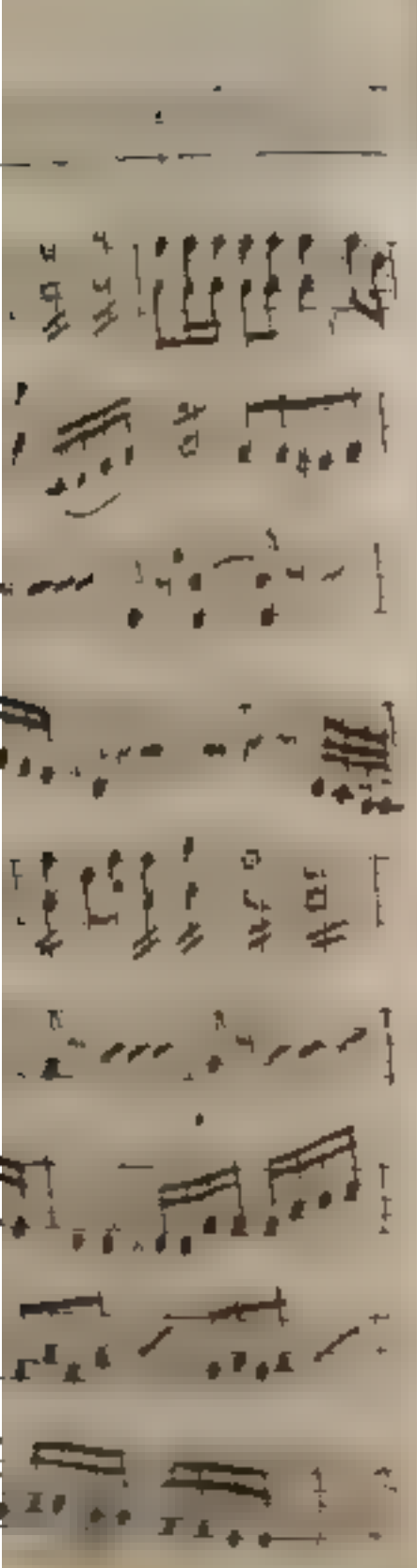
Handwritten text annotations are present between the staves:

- Between the 3rd and 4th staves: *Allegro*
- Between the 5th and 6th staves: *Allegro*
- Between the 7th and 8th staves: *Allegro*
- Between the 9th and 10th staves: *Allegro*

The notation is dense and fills most of the page, with some staves containing multiple measures of music.

Le Retour No. 1





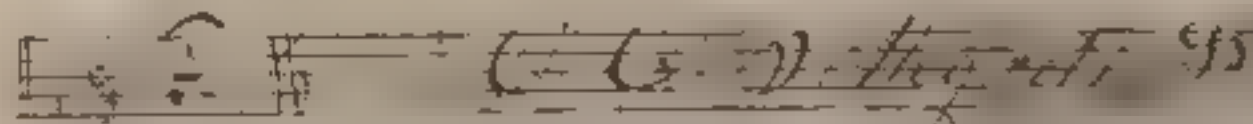
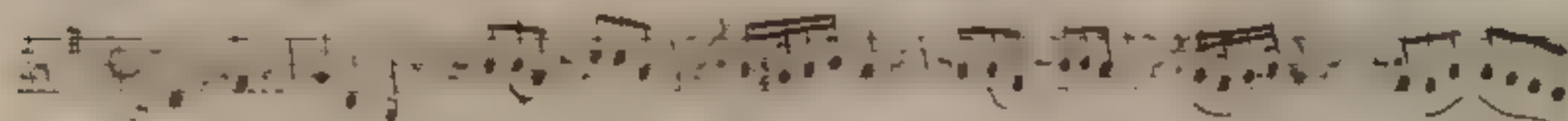
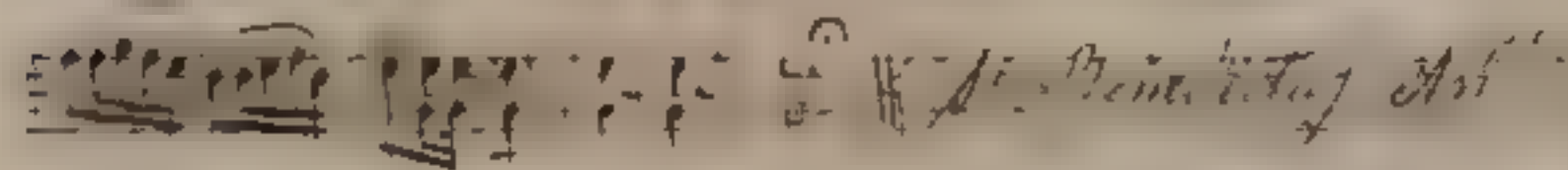
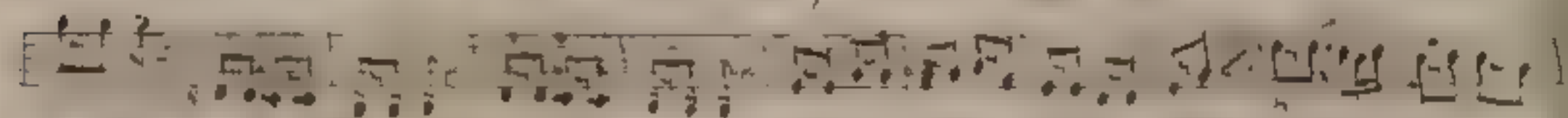
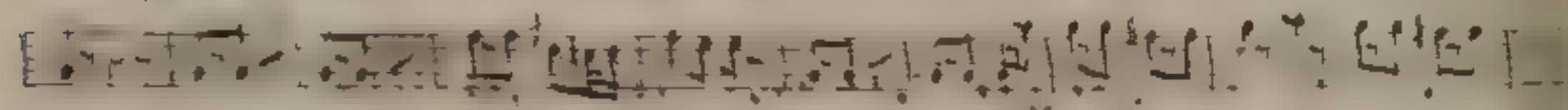
Handwritten musical score on a single page of an open manuscript. The page contains ten staves of music, written in a historical style with various note values, rests, and bar lines. The notation is dense and fills most of the page.

St. Sanctus et Benedictus

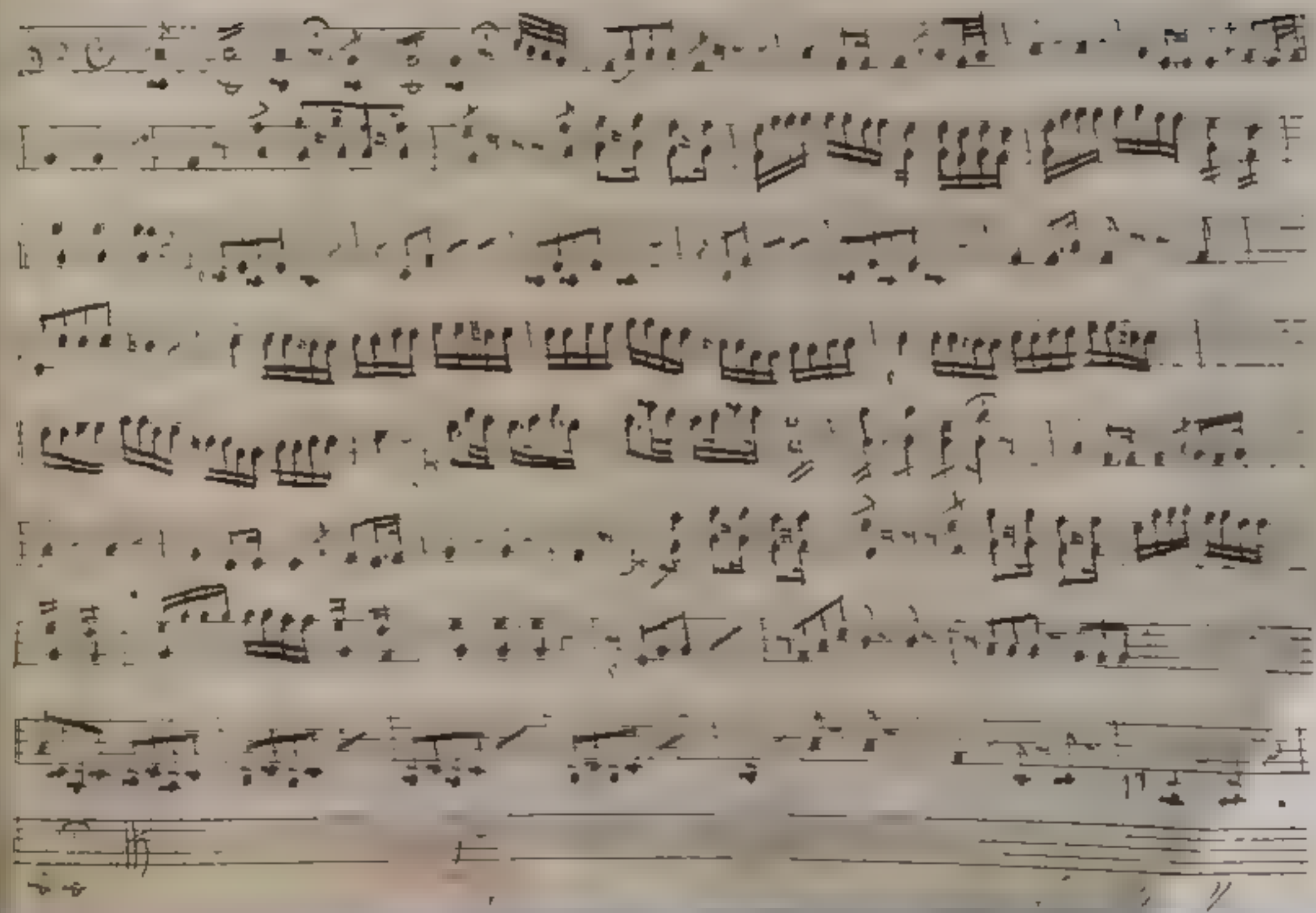
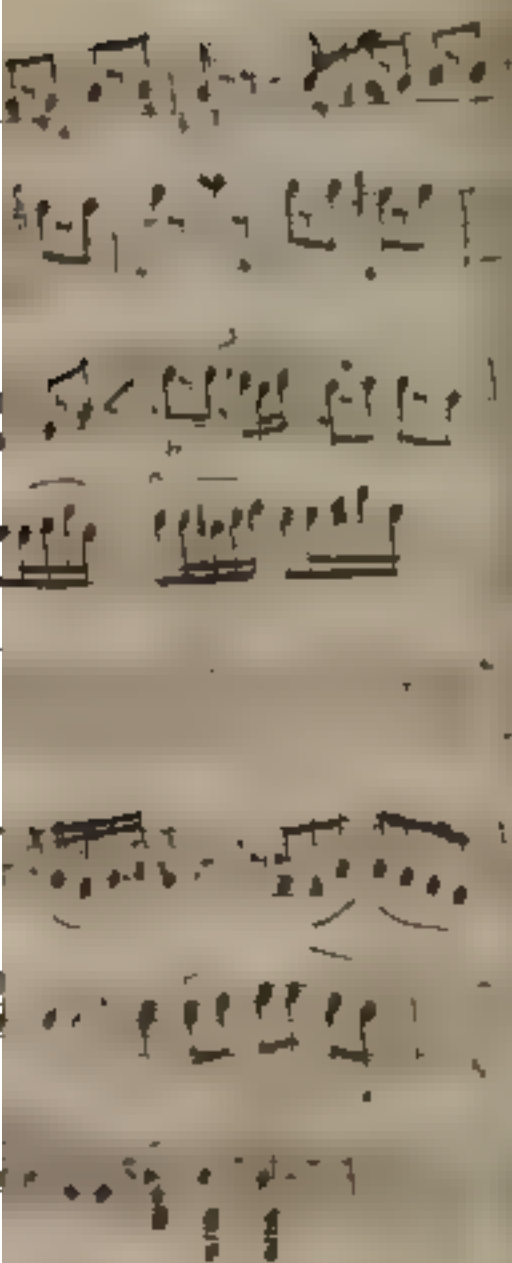
Below the musical notation, there is a line of text in a cursive script, which appears to be a title or a section heading. The text is written in a fluid, handwritten style.

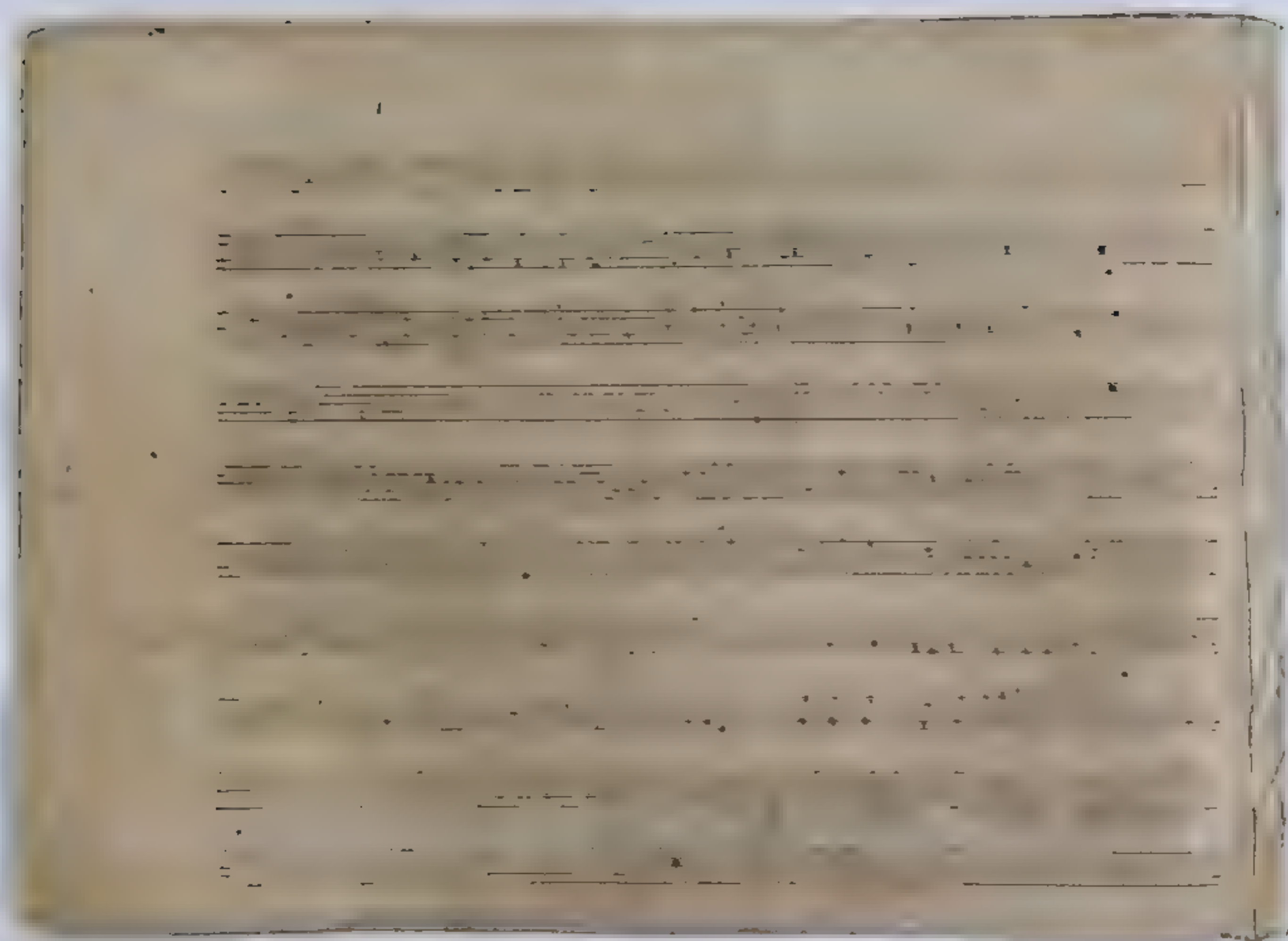
Below the text, there is a line of musical notation, possibly a basso continuo line, which includes a double bar line and a key signature change.

Allegro $\frac{3}{4}$

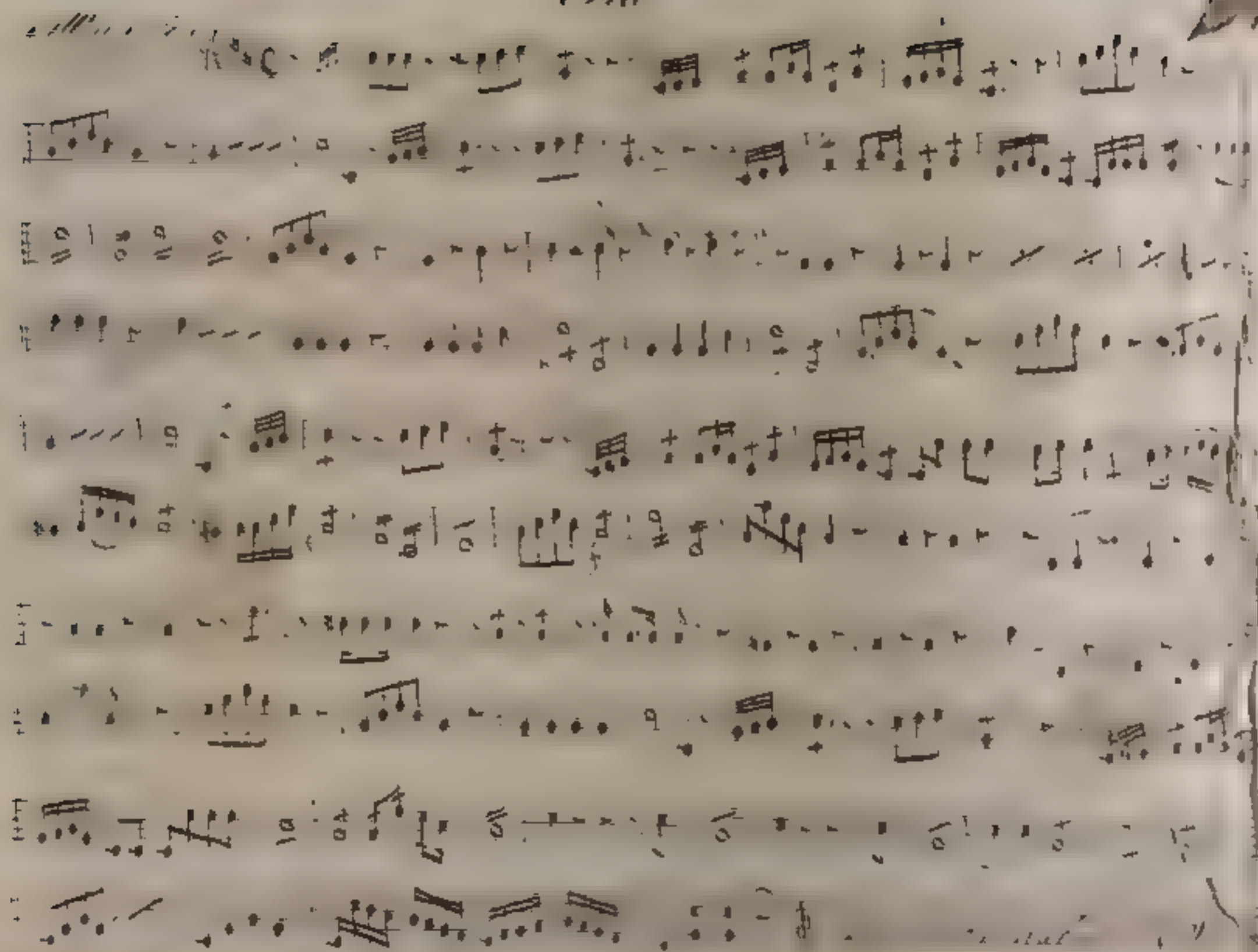


Alten Frei Sing.





Solo



Handwritten musical notation on the left page, including staves with notes and clefs.

Handwritten musical notation on the right page, including staves with notes and clefs.

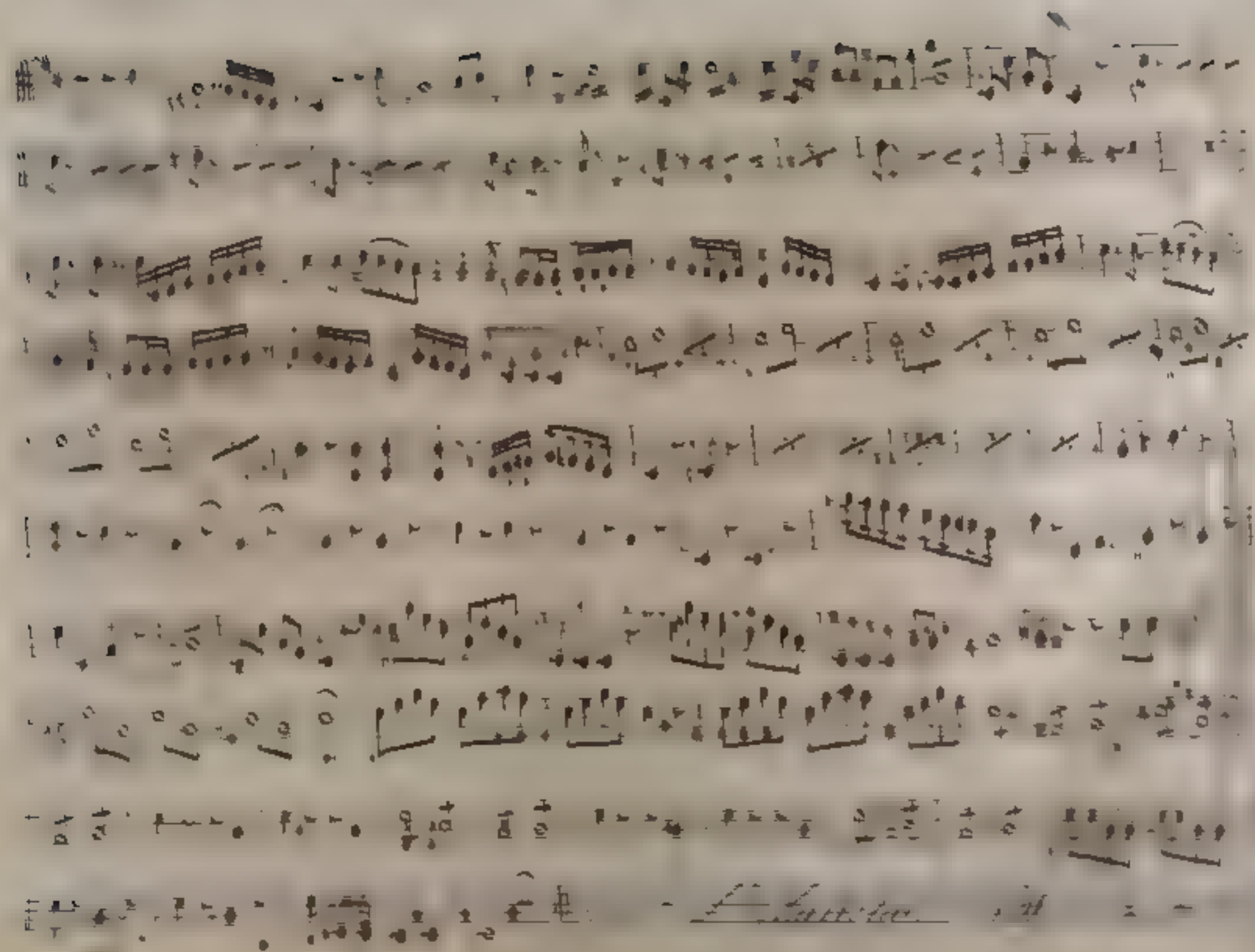
Handwritten musical notation on the right page, including staves with notes and clefs.

Handwritten musical notation on the right page, including staves with notes and clefs.

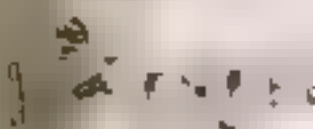
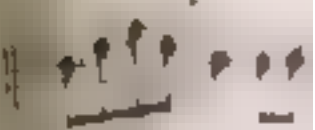
Handwritten musical notation on the right page, including staves with notes and clefs.

Handwritten musical notation on the right page, including staves with notes and clefs.

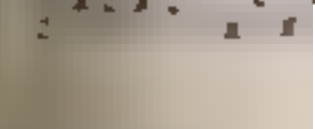
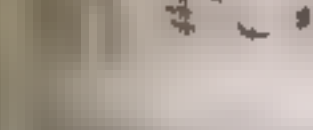
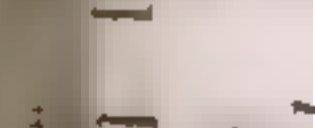
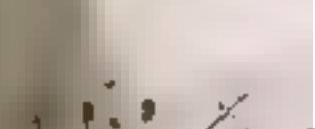
Handwritten musical notation on the right page, including staves with notes and clefs.



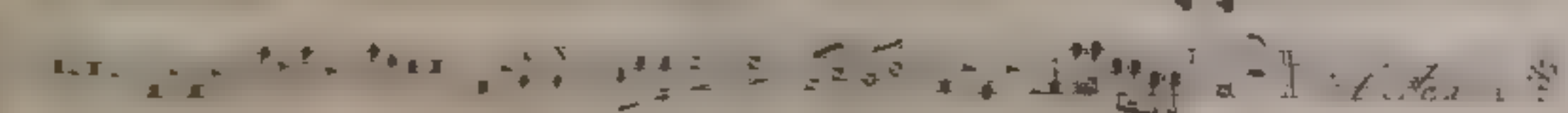
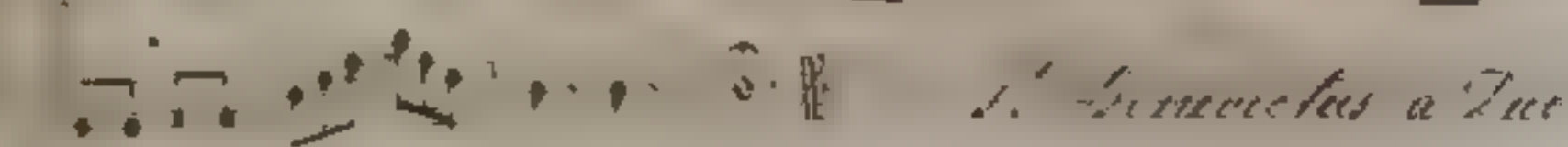
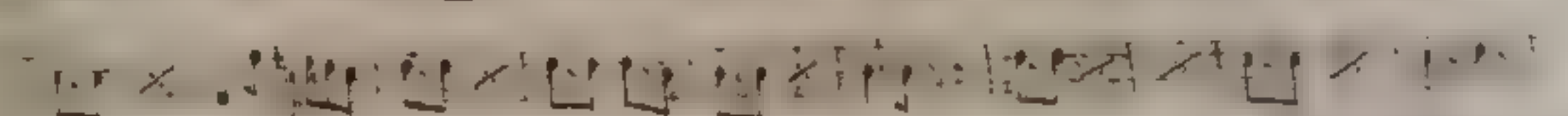
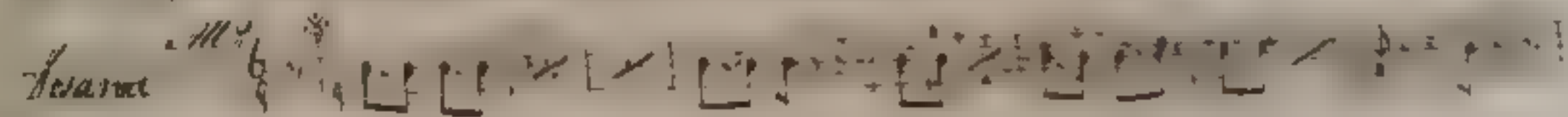
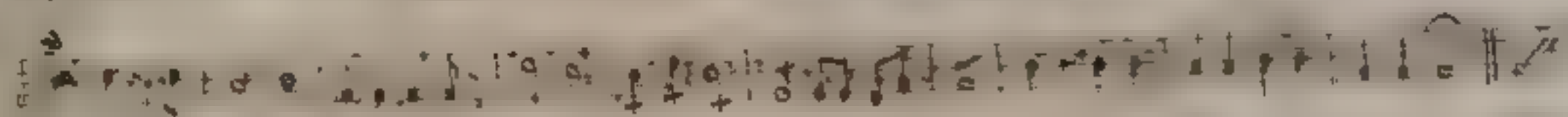
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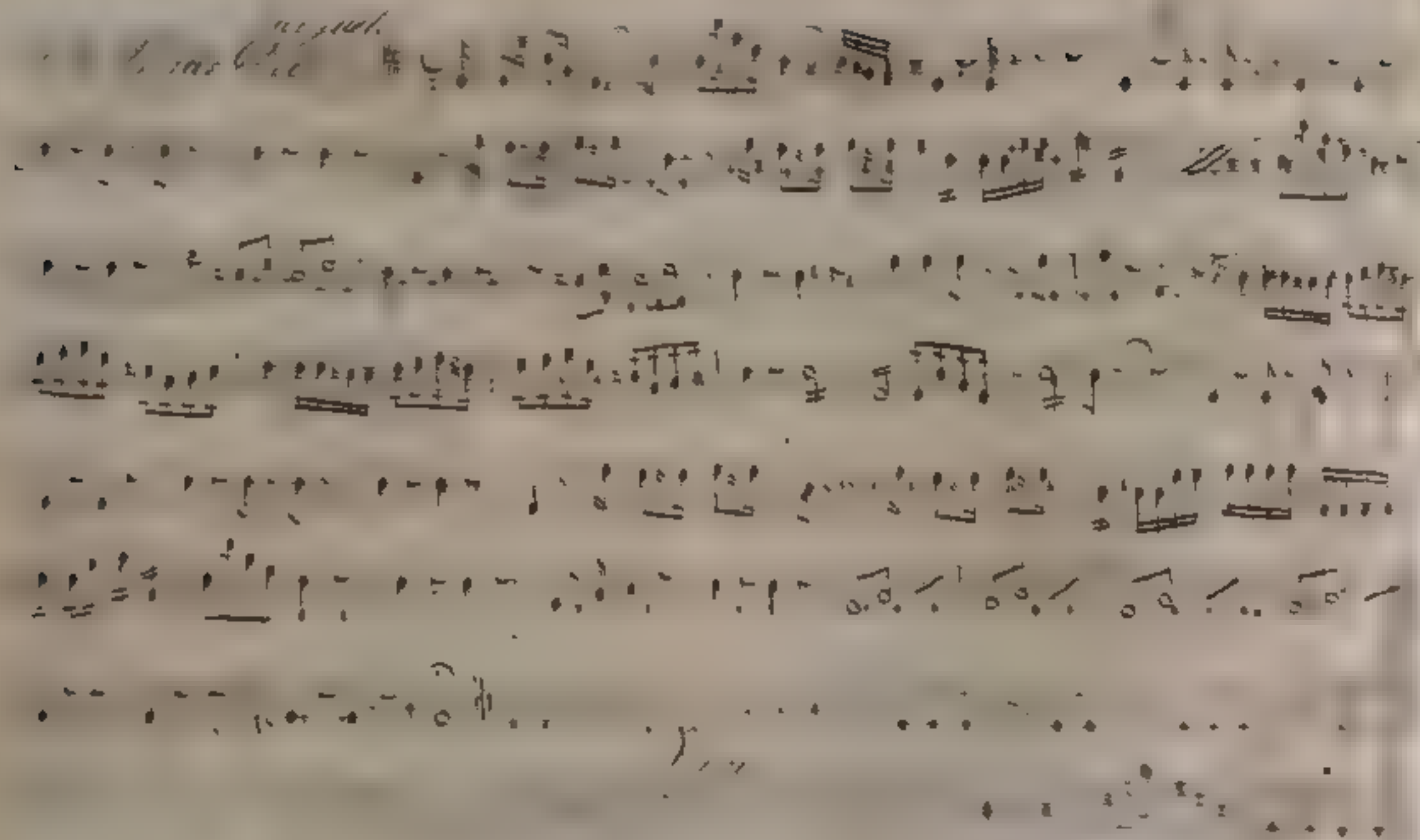


Adagio



M. moderato
Lucas

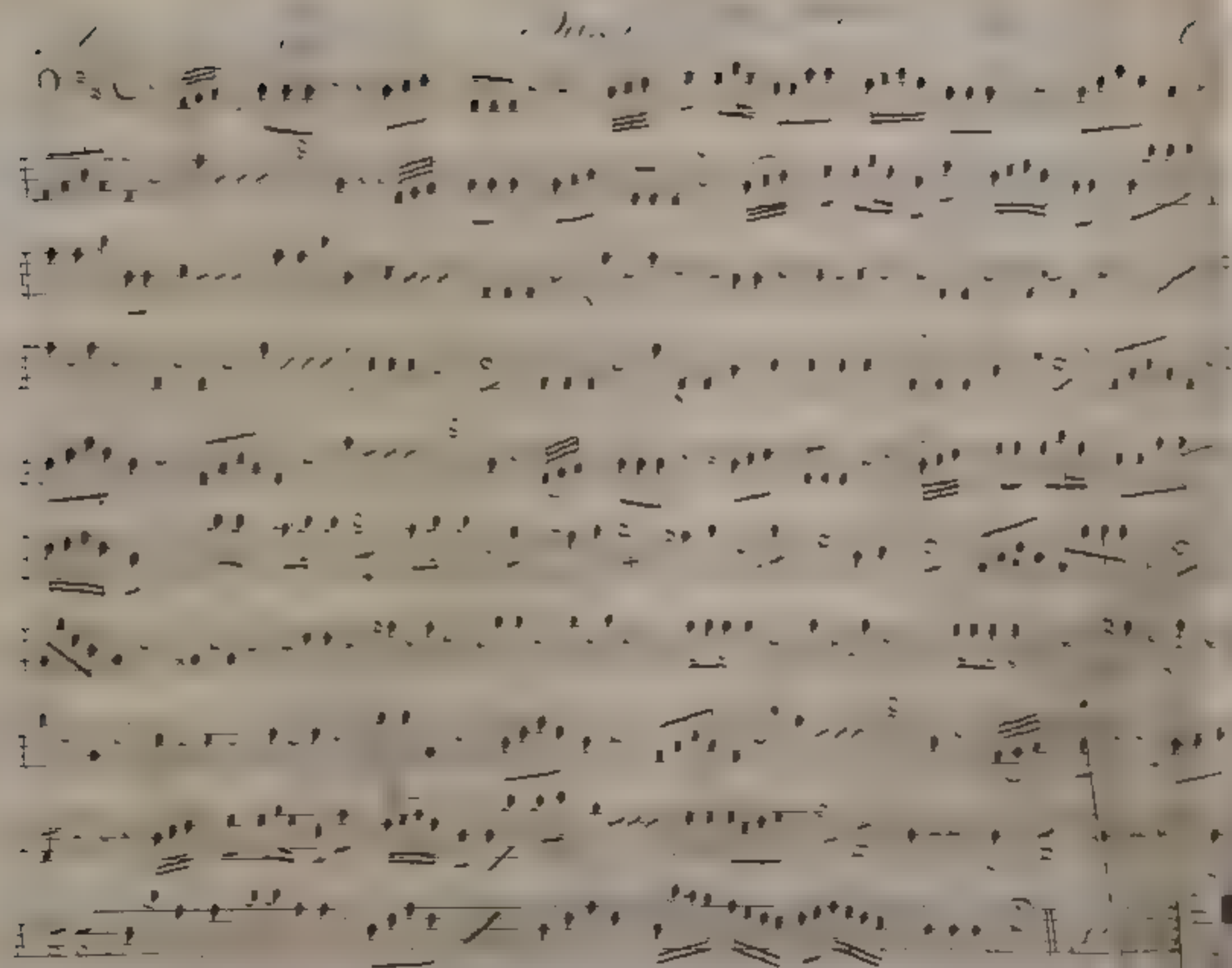




(subscriptum)

(et subscriptum)

1777



And. no. 1
Handwritten musical notation on two staves.

Handwritten musical notation on a single staff.

Crucifixeris tutti

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

And. no. 2

Handwritten mark or signature.

Handwritten musical score on a single page. The score consists of ten staves, each with a treble clef. The notation is in a historical style, featuring various note values, rests, and bar lines. The music is written in a single system, with the staves connected by a brace on the left. The notation includes many beamed notes, suggesting a fast or rhythmic piece. The paper is aged and slightly discolored.

Adagio

22

Adagio

Continuation of the handwritten musical score on the adjacent page. The notation is consistent with the previous page, showing staves with musical notes and clefs. The page is partially visible, showing the right edge of the manuscript.

Sacred *M. m. 6/8*

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

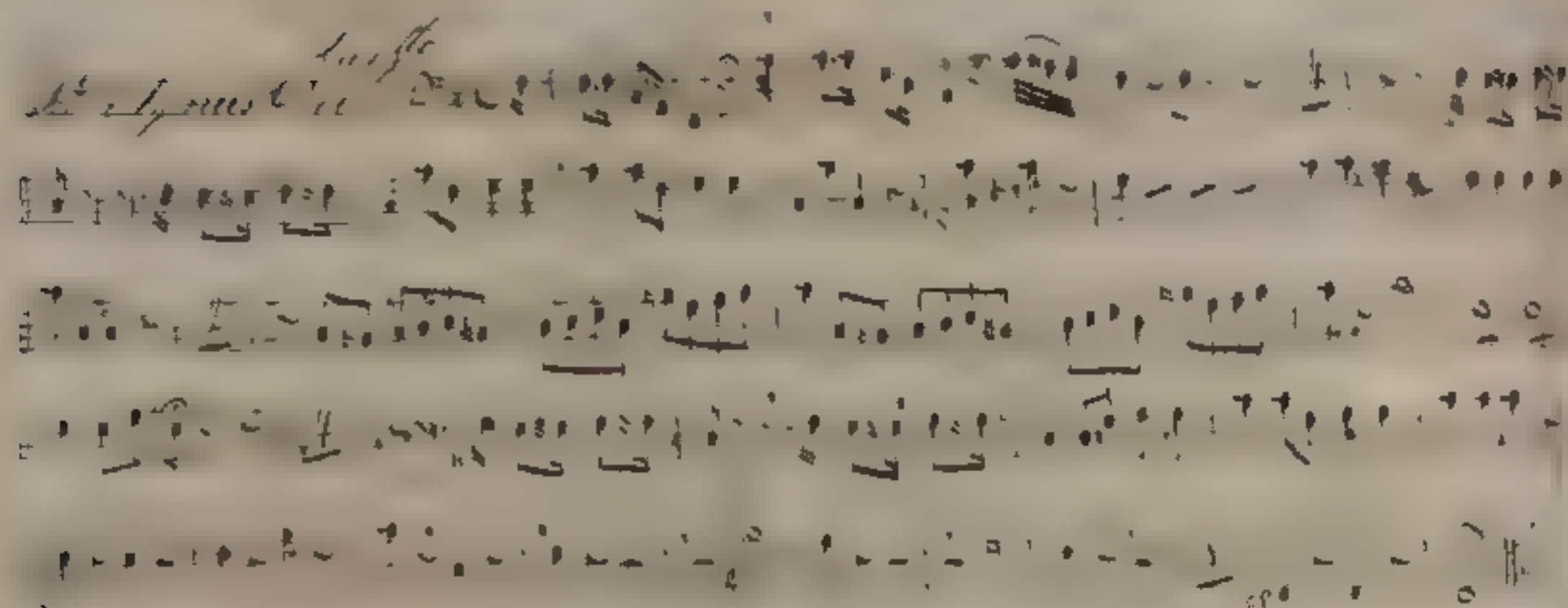
Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

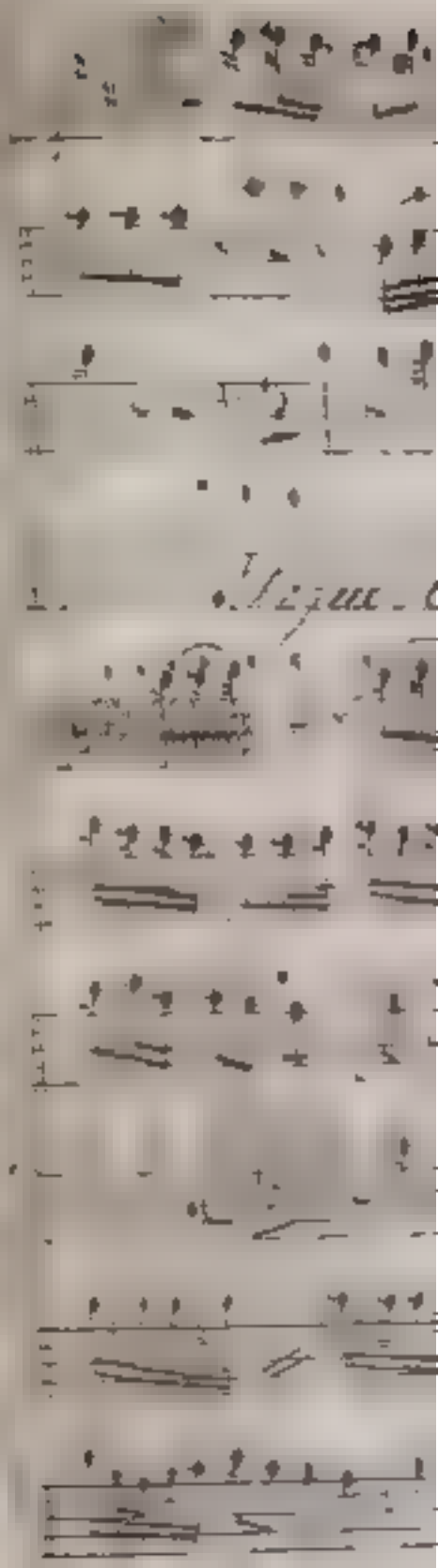
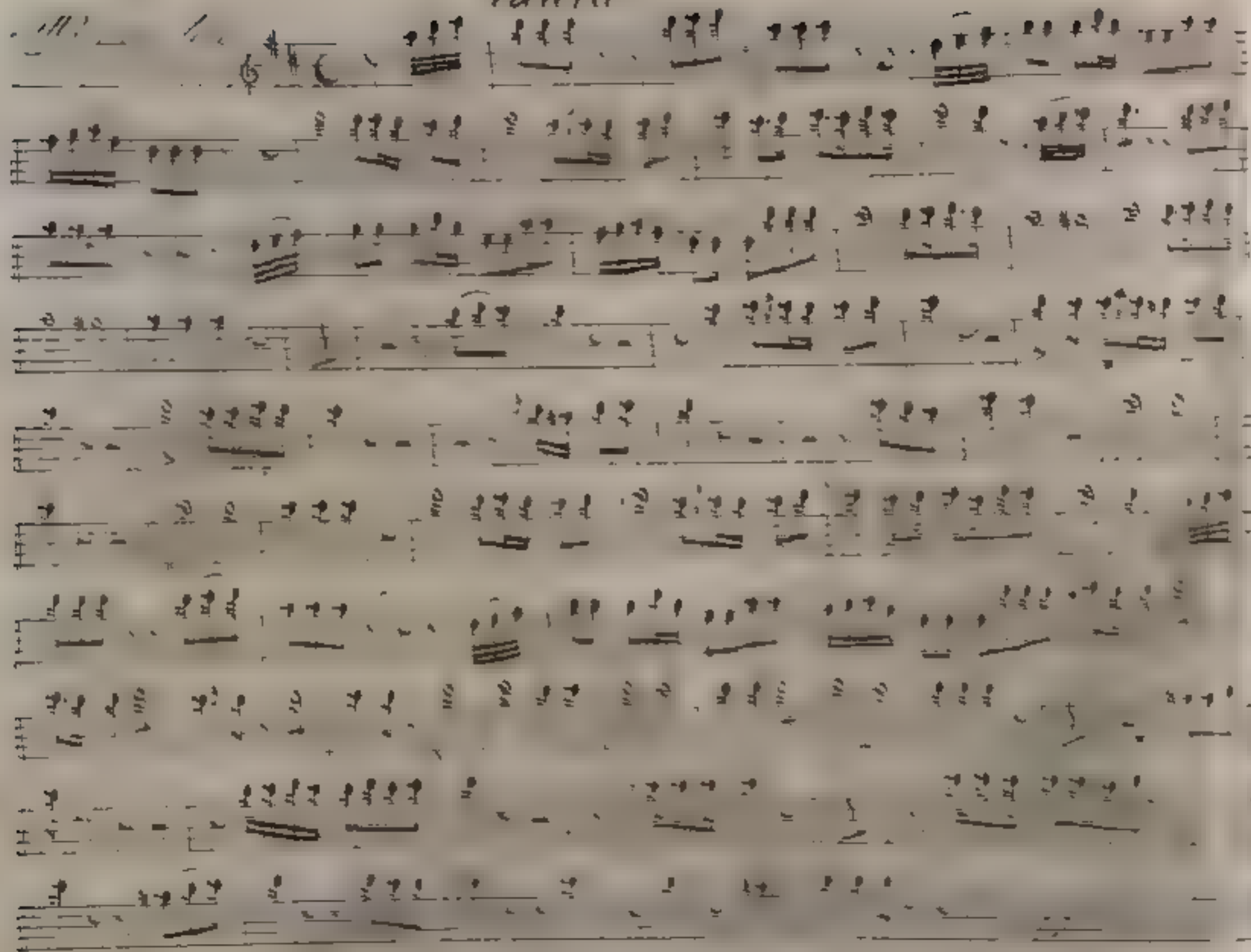
Benedictus *Handwritten musical notation on a single staff.*



I. Lantre

Compt. H. 1. 1.

11
Taulu



Handwritten musical notation on the left page, consisting of several staves with notes and rests.

Handwritten musical notation on the top staves of the right page, featuring various note values and rests.

Teque e incarnatus a Sur. Aut. meo.

Handwritten musical notation on the bottom staves of the right page, including a section labeled *Gracioso tutti*.

F. C. Schuriger *M.*

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style, with some ink bleed-through from the reverse side visible. The staves are numbered 1 through 10 at the beginning of each line.

The right page of the manuscript shows the continuation of the musical score. It features several staves with handwritten notation, including notes, rests, and bar lines. The handwriting is consistent with the left page, and the paper shows signs of age and wear.

Handwritten musical notation on the left page, including staves with notes and rests.

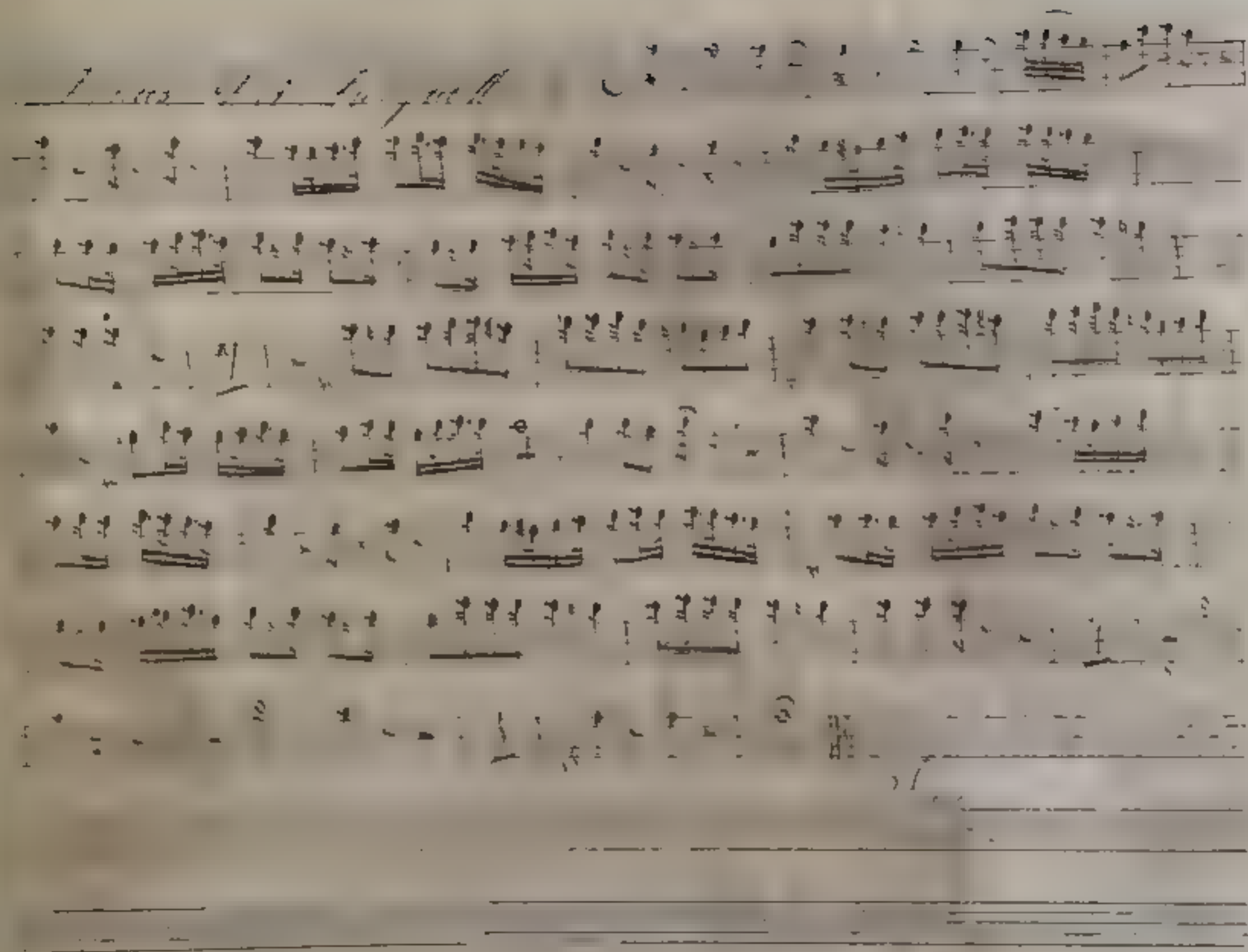
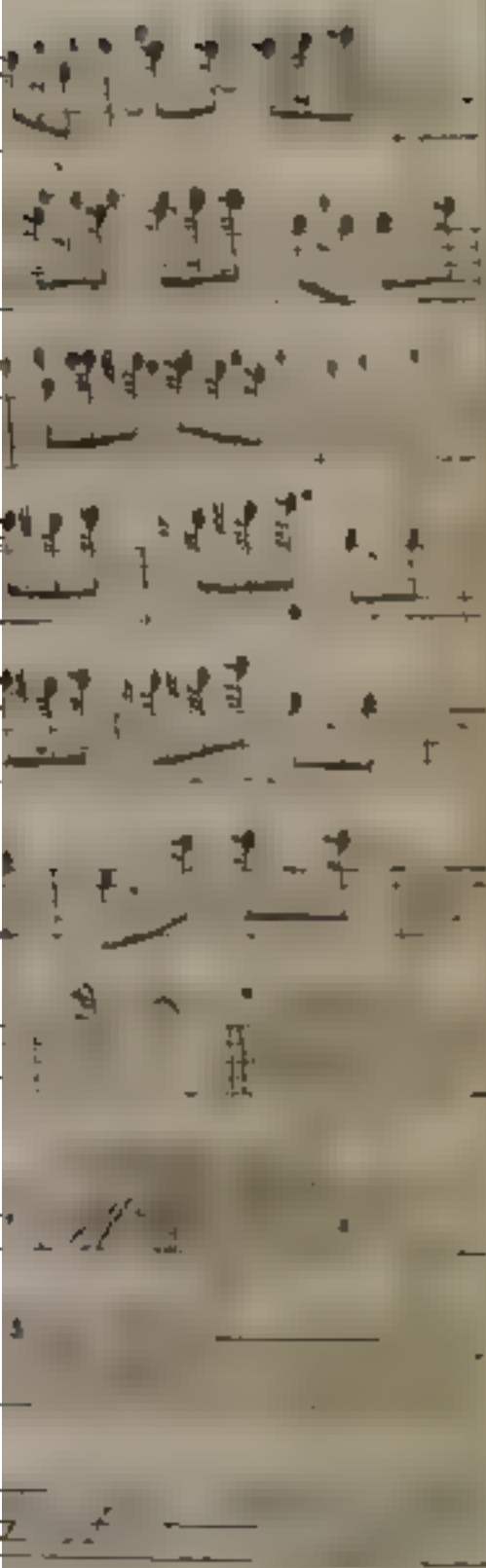
Handwritten musical notation on the right page, including staves with notes and rests.

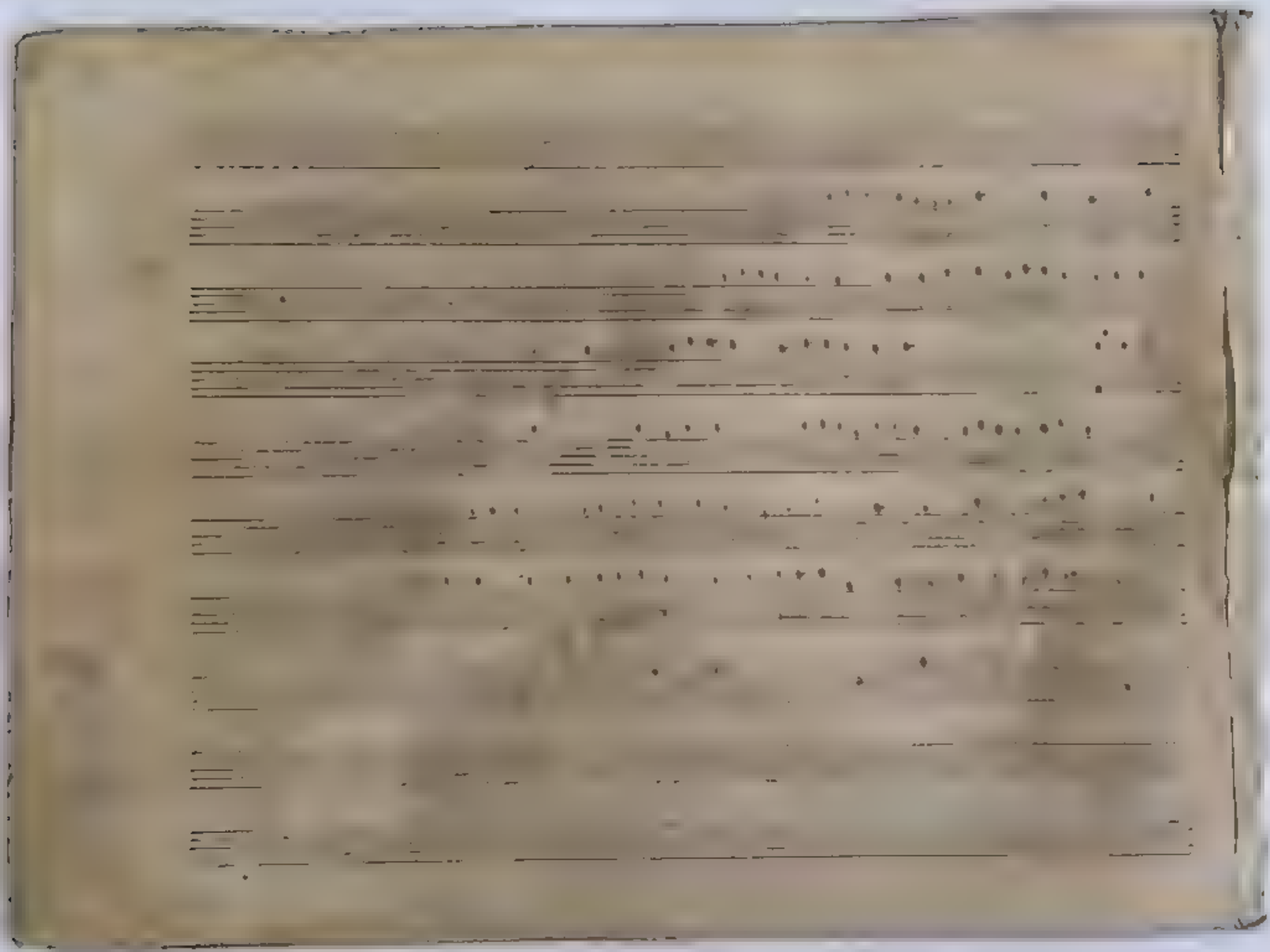
St. Janicus

III. Andante

III

Amicus Dei Et Sanctus & d.
Amicus Dei

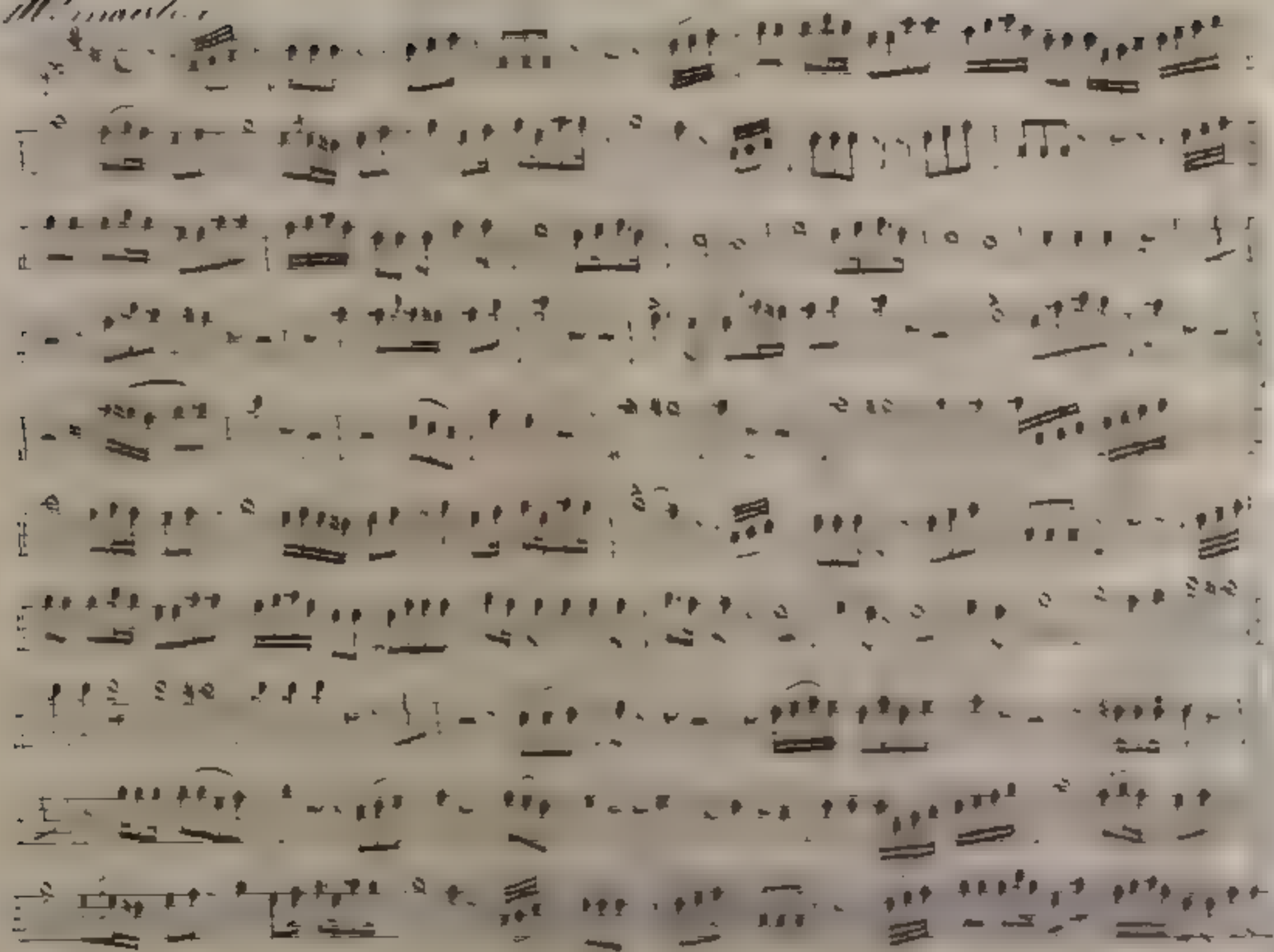


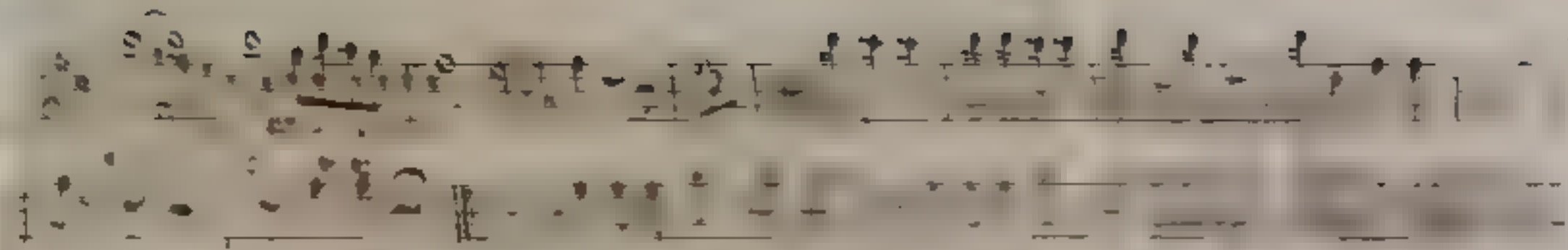


Handwritten musical score on aged paper. The notation includes notes, rests, and bar lines across multiple staves. A large, stylized initial 'C' is visible in the upper left. The text 'C. Brumby' is written in the center. The score is written in ink and appears to be a single system of music.

Chorale Book no. 1.

M. 1. 1.

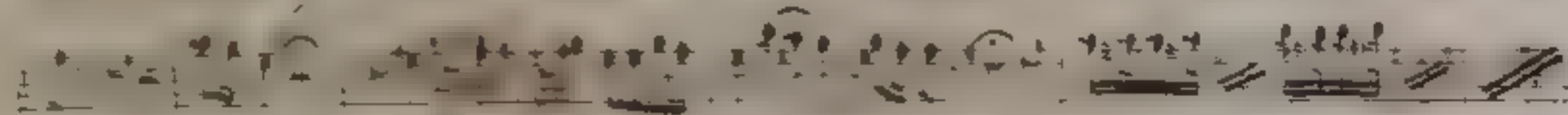


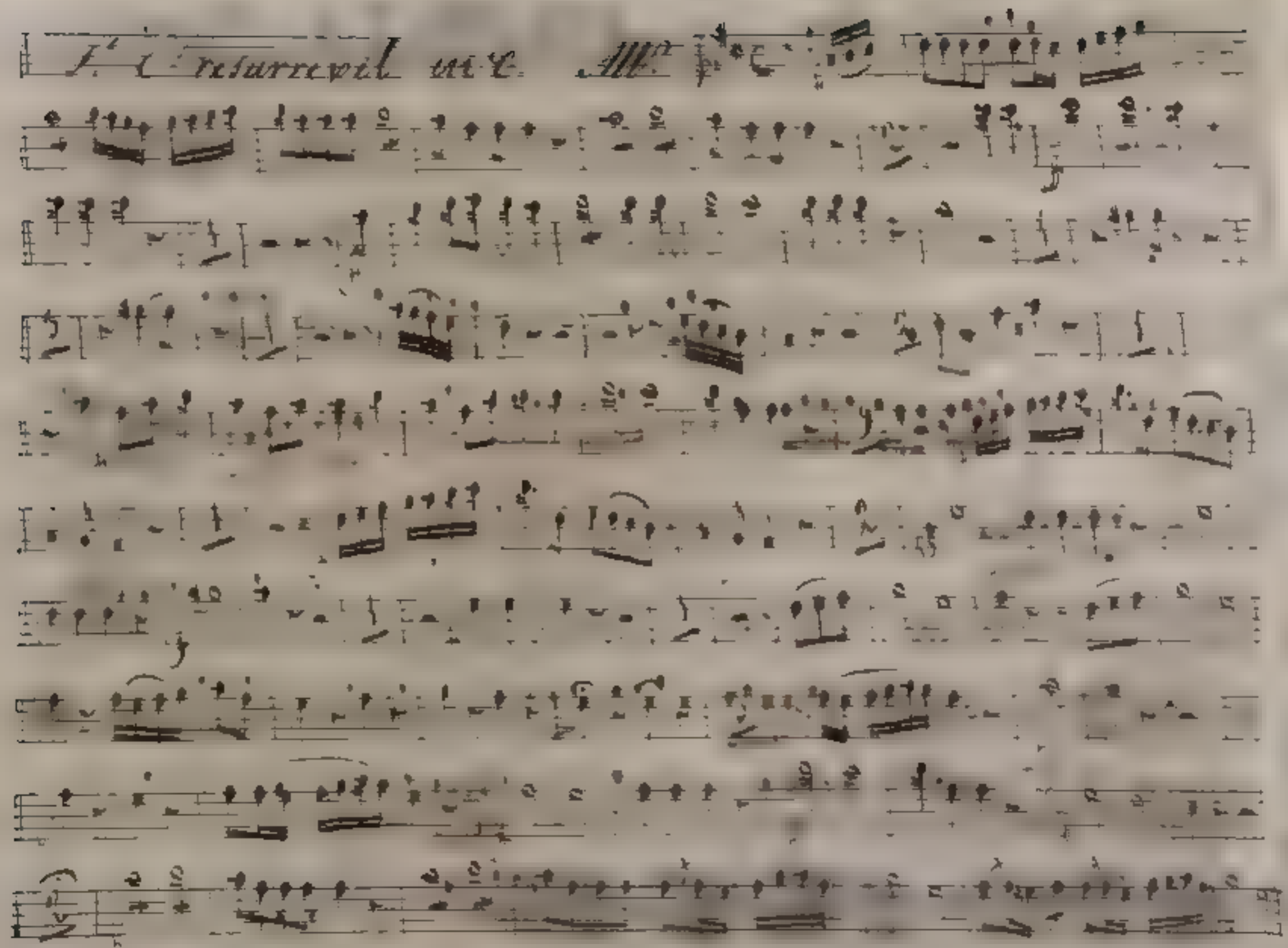


St. Cincinatus adur



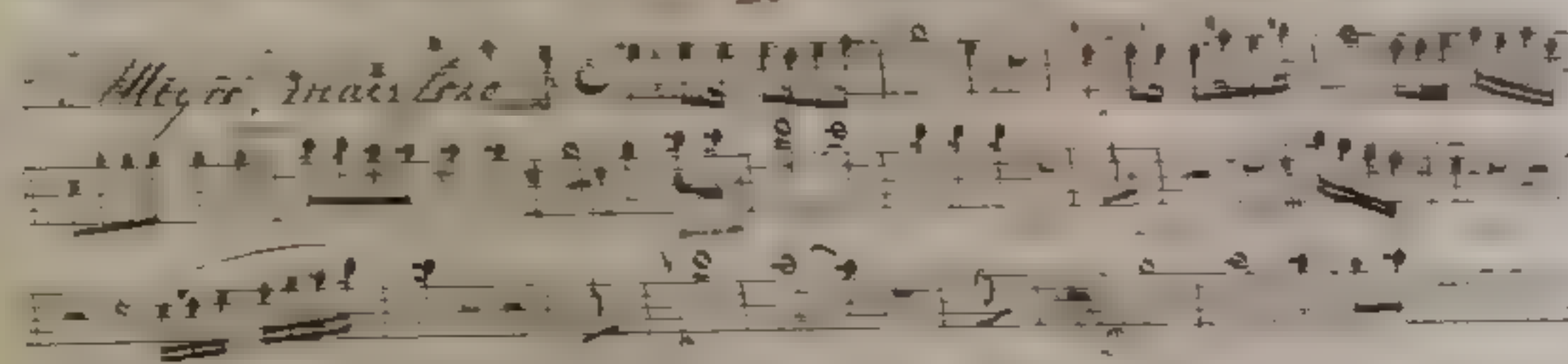
St. Cincinatus in B



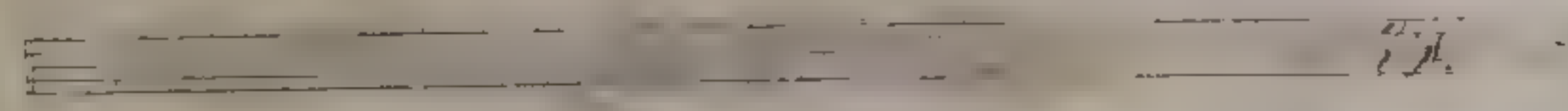




Cancllus in C



I. Ms. Braun

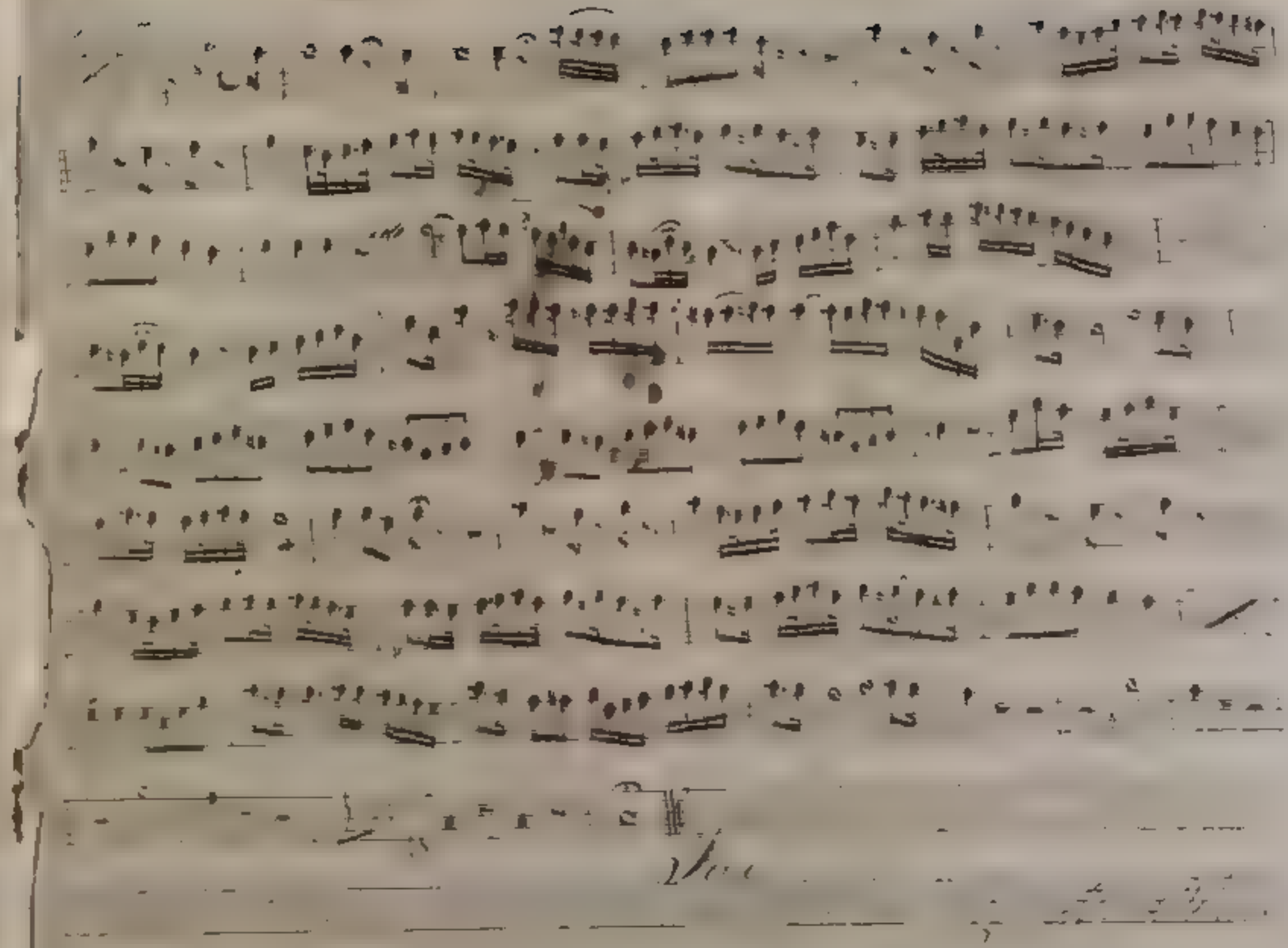
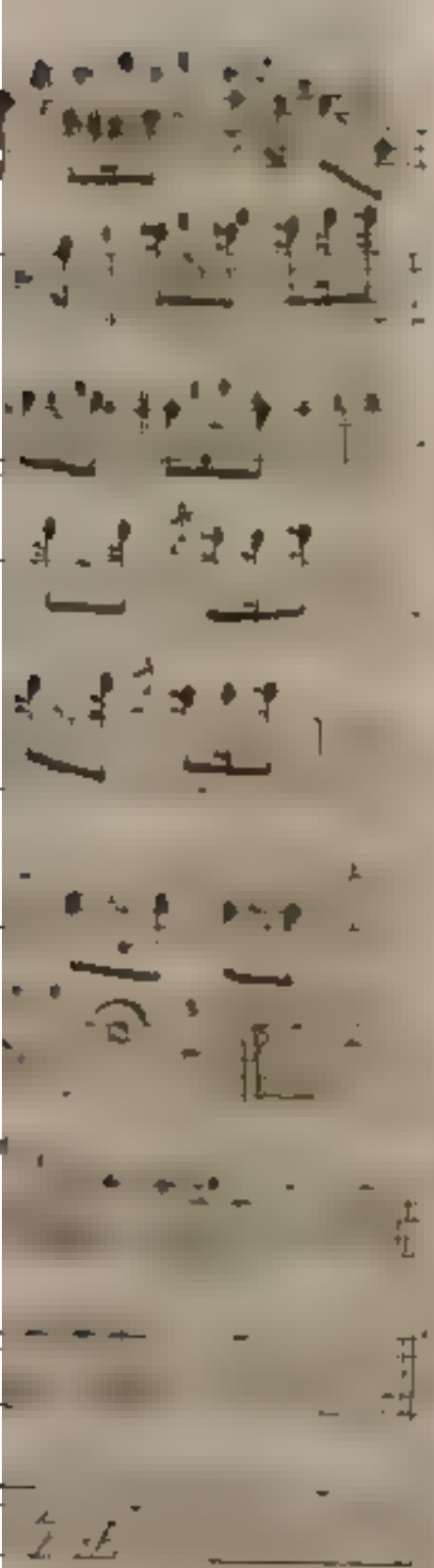


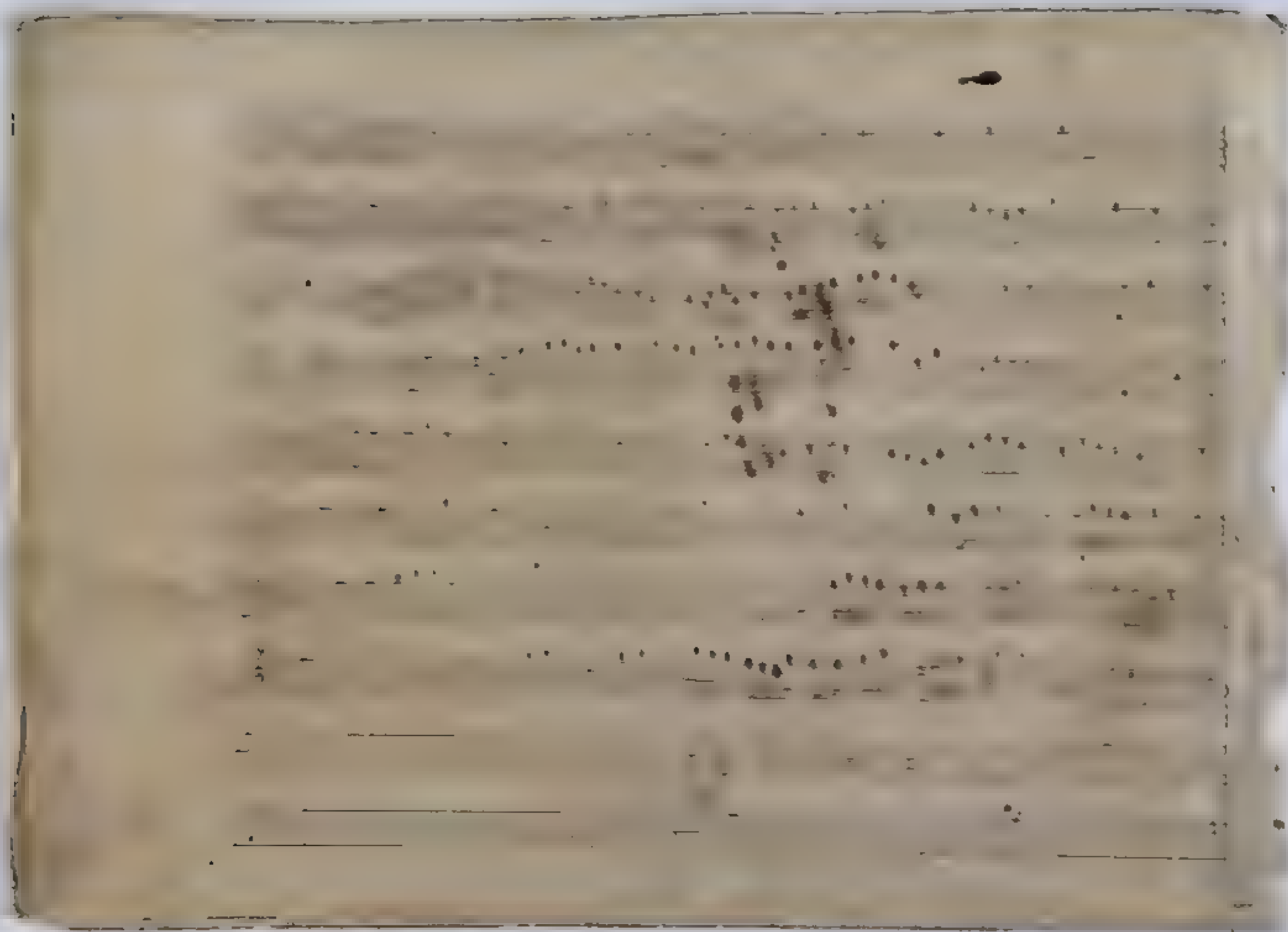
Alcina Megello

Benevillus a Que Luce

Et. Megel Alcina

Figue Figue Figue Figue





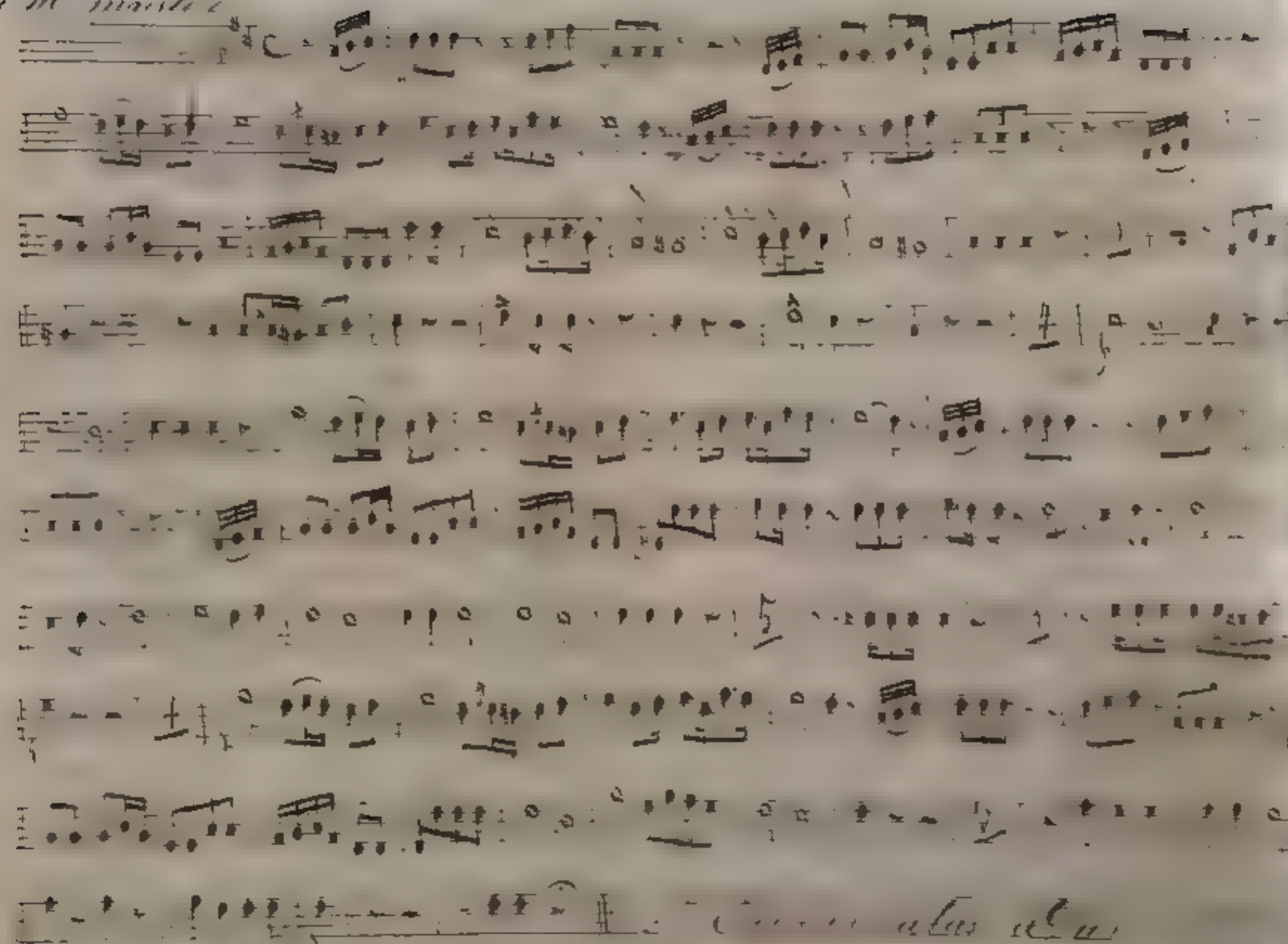
Clarinete Secundo

Crede per M. A. P.

f. B. M.

Clarinet Solo in C.

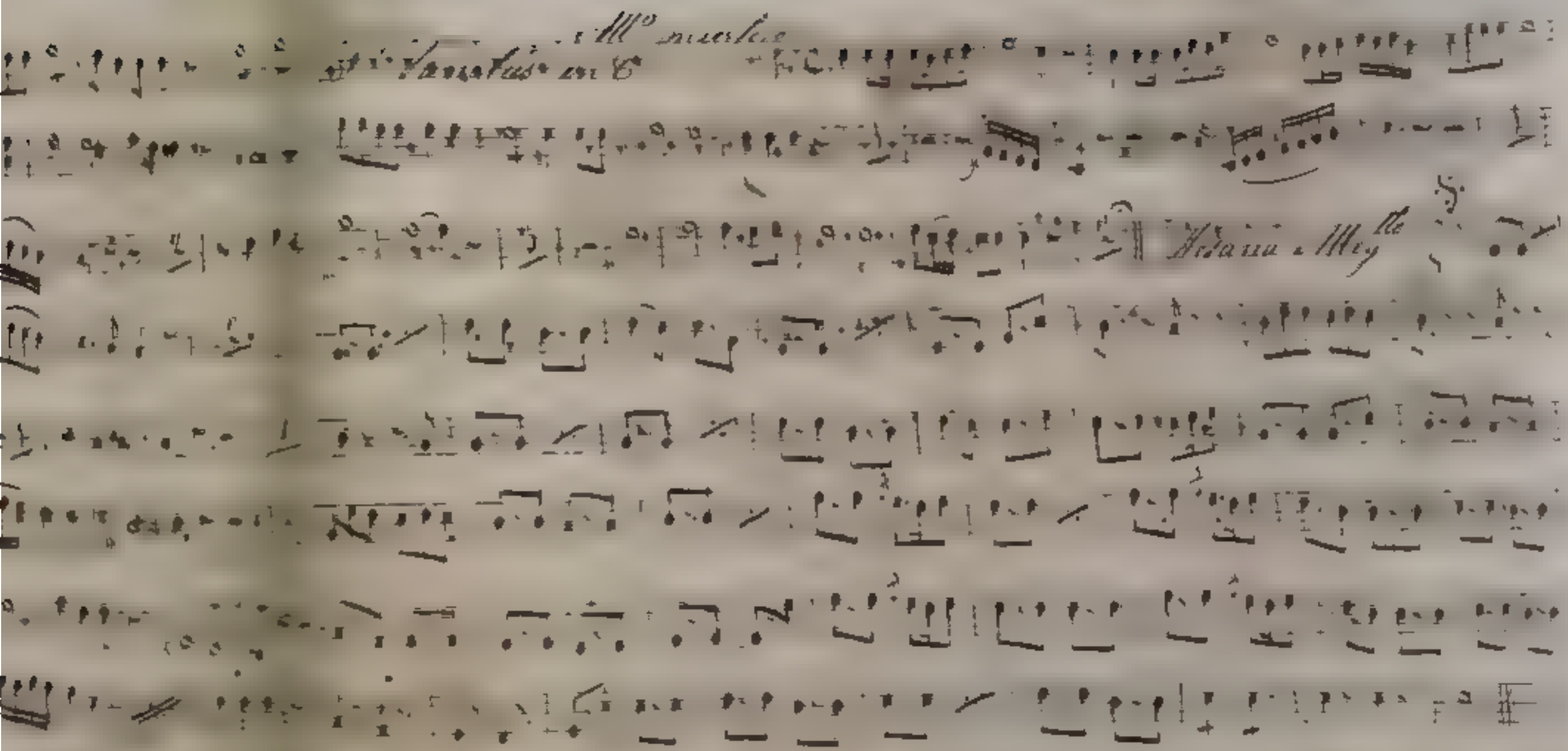
M. moderato




Handwritten musical score on a single page, featuring ten systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The notation is in a historical style, likely 18th or 19th century, with various note values, rests, and dynamic markings. The paper is aged and slightly discolored.

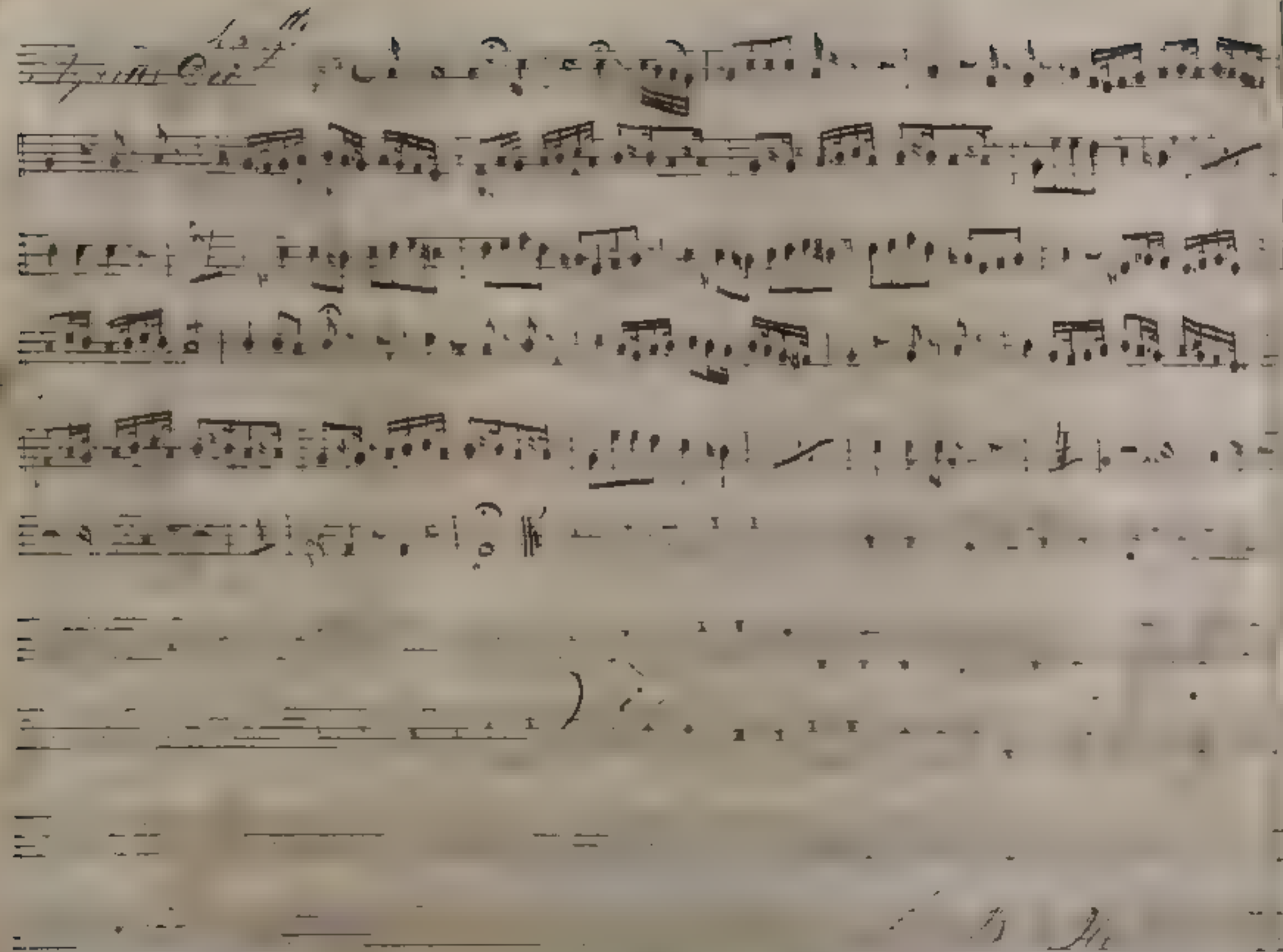
Continuation of the handwritten musical score on the adjacent page. The notation continues from the previous page, showing the same vocal and piano parts. The page is also aged and shows some wear.

III^o muelas
Sanctus in C



Sanctus in C *III^o muelas*



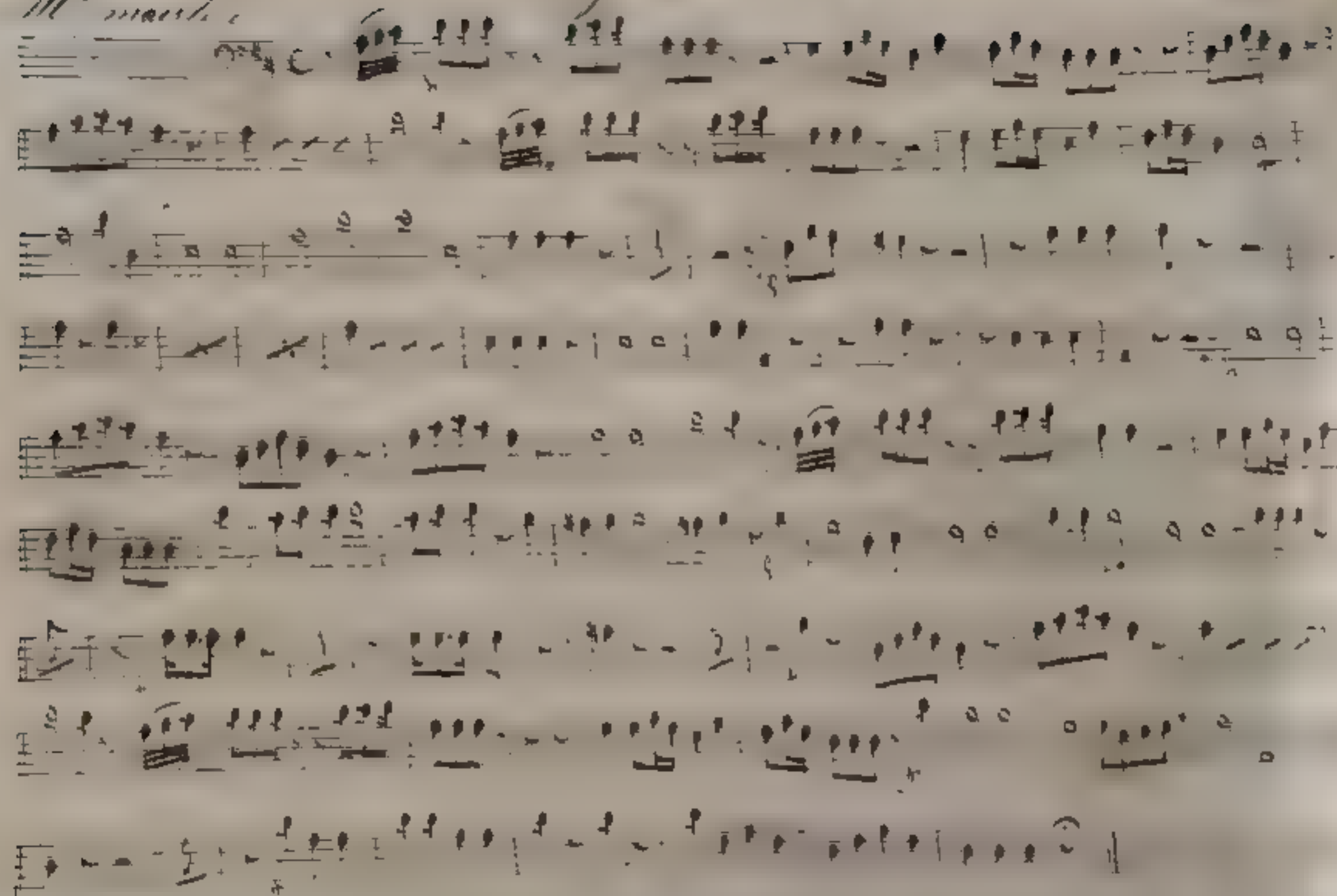


2. Augusto

Crede proinde. Amen. & c.

M^o March

Hayotto



in. ar. natus a. no

lannon

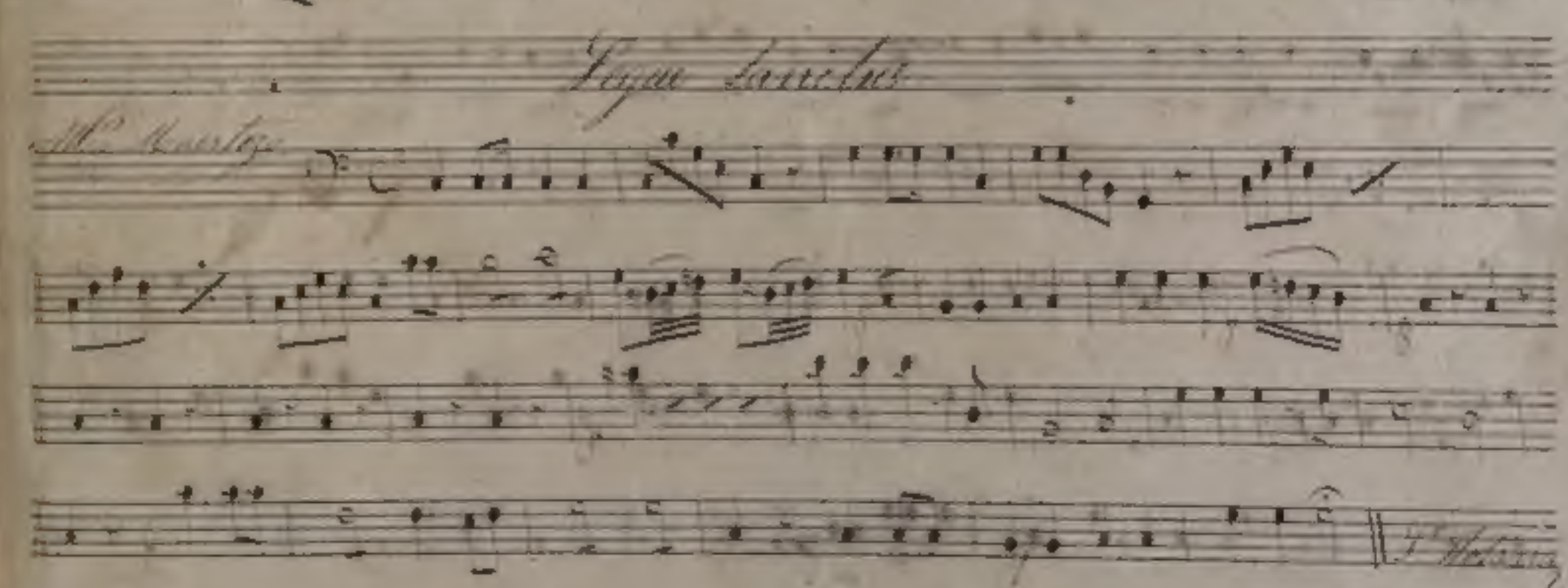
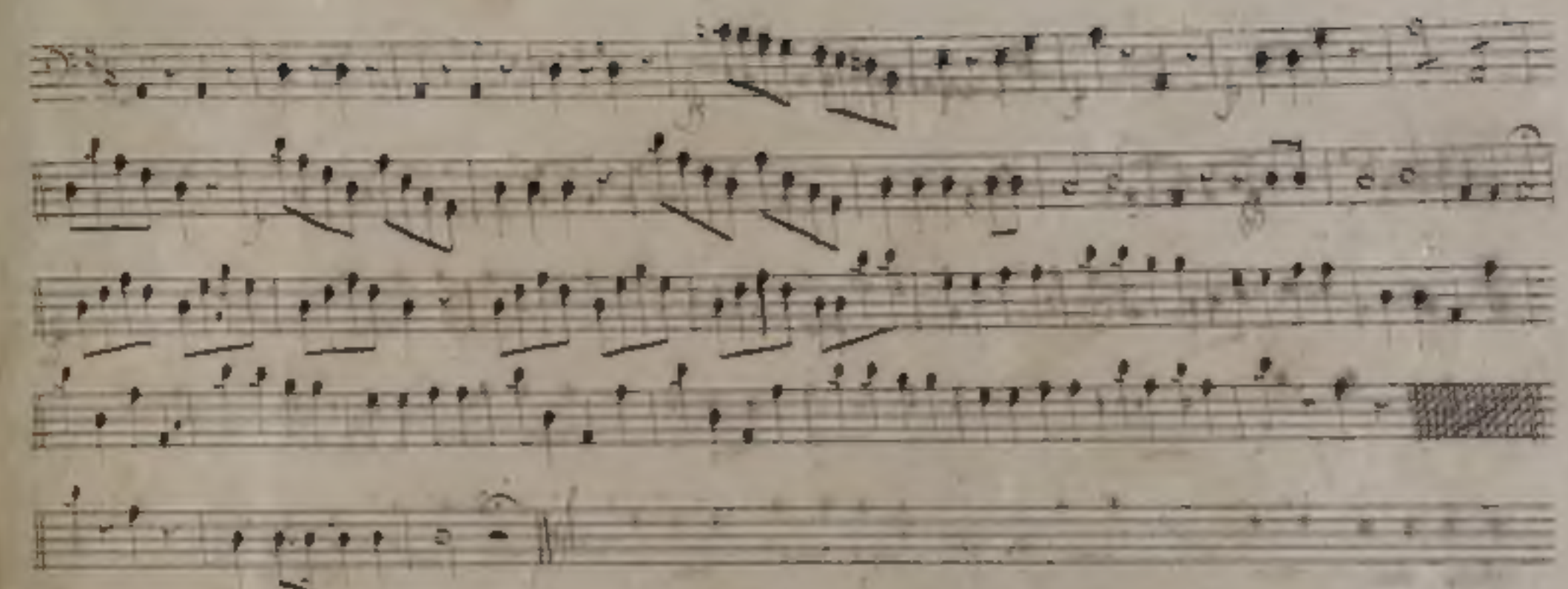
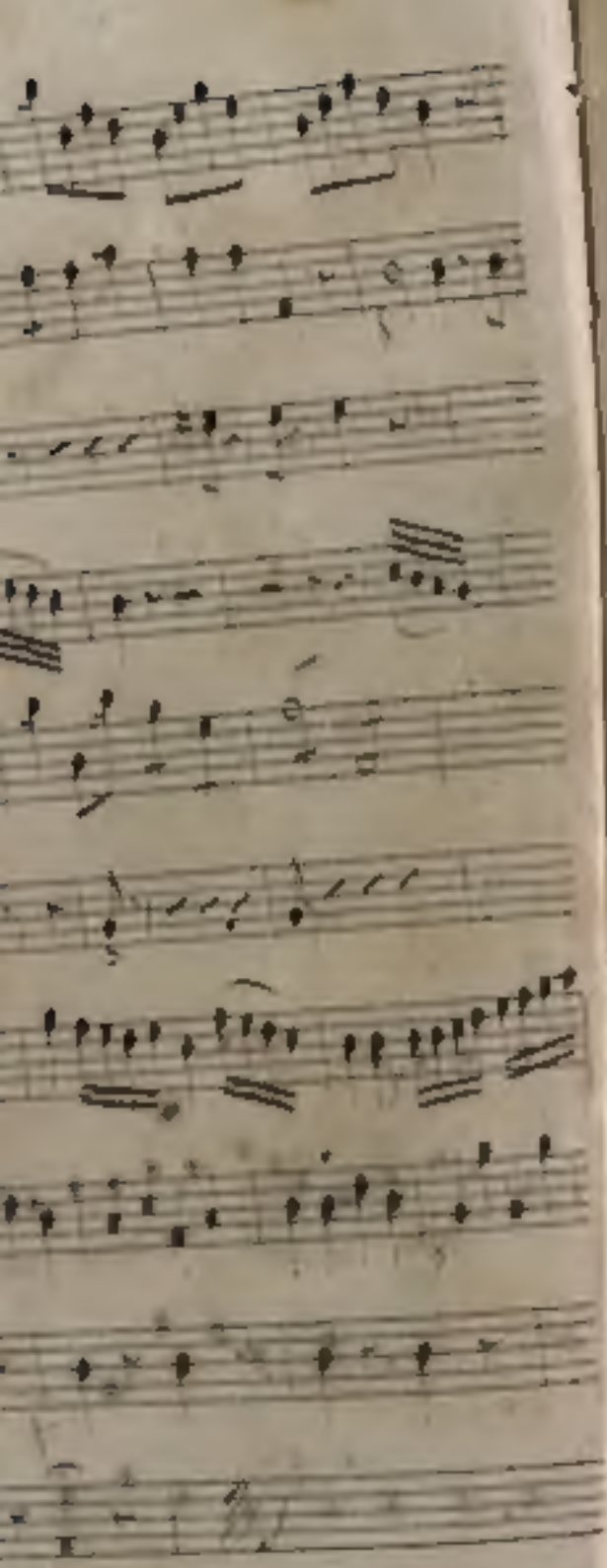
Handwritten musical notation on the left page, including staves and notes.

Handwritten musical notation on the right page, including staves and notes. The notation is dense and appears to be a single melodic line.

Andante

A handwritten musical score on ten staves. The notation is in a cursive, historical style. The first staff begins with the word "Andante" written in a cursive hand. The music consists of various note values, including minims, crotchets, and quavers, often grouped with beams. There are also rests and some dynamic markings. The staves are connected by a single line, and the overall layout is typical of 18th or 19th-century manuscript notation.

The adjacent page continues the musical score from the previous page. It shows several staves of handwritten notation, maintaining the same cursive style and note values. The page is partially visible, showing the right edge of the manuscript.



Allegro

Allegro

Handwritten musical score for 'Allegro'. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Allegro' is written above the first staff. The music consists of a series of eighth and sixteenth notes, with some rests and slurs. The notation is in a cursive, handwritten style.

Benedictus

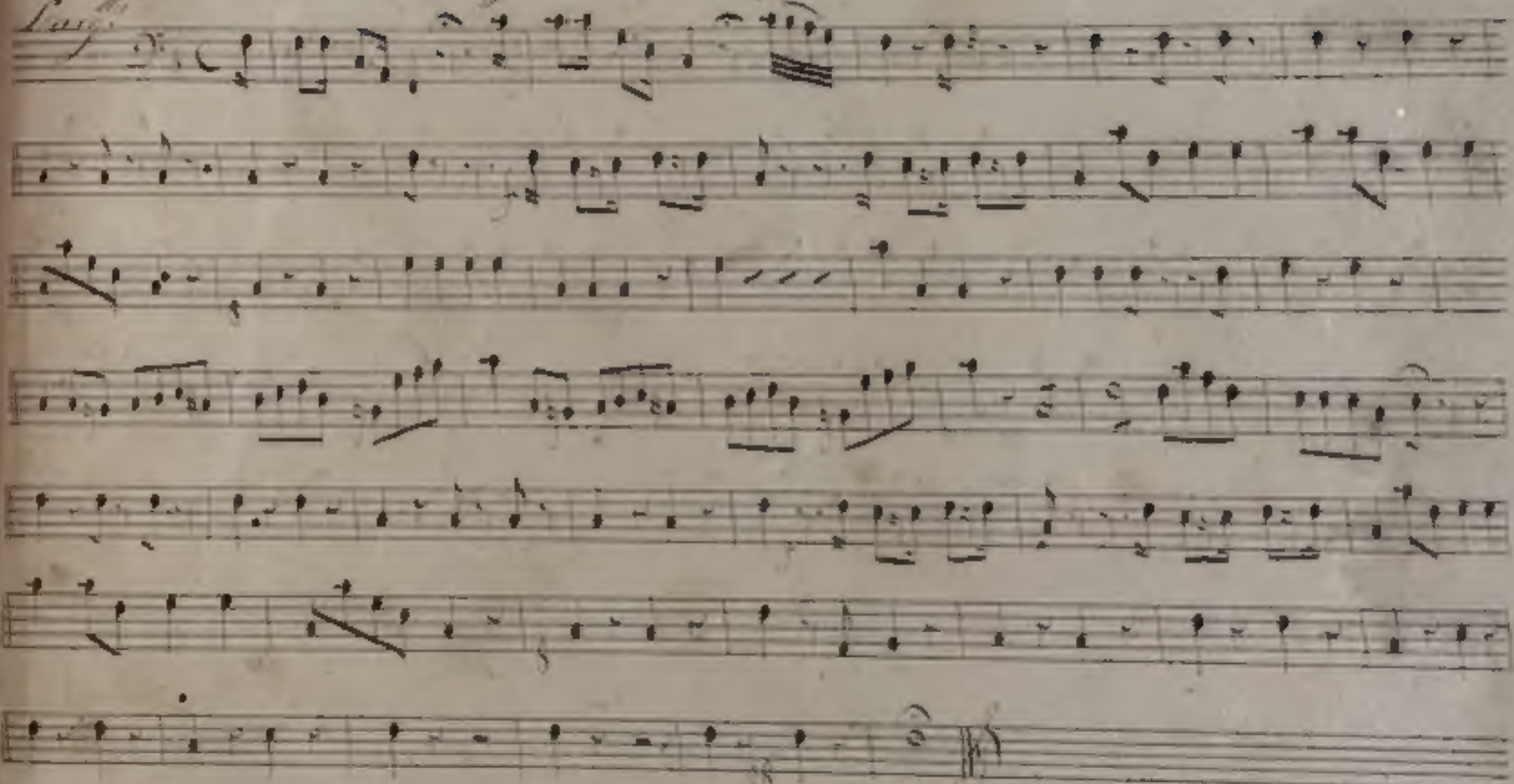
Andante

Handwritten musical score for 'Benedictus'. The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Andante' is written above the first staff. The music consists of a series of eighth and sixteenth notes, with some rests and slurs. The notation is in a cursive, handwritten style.

Et Arama

Symphony in D major

Larghetto



Fine

J. B. Shaw

